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LITERATURE.

Europe and Asia: Discussions of the Eastern Question in Travels through Independent, Turkish, and Austrian Illyria. By J. S. Stuart-Glennie, M.A., Barrister-at-Law. (Chapman & Hall.)

It was while paddling in a canoe "down the winter-swollen Rieka to the hill-fort of Zabliak, islanded on the inundated shores of the Lake of Skutari," that it all at once became clear to Mr. Stuart-Glennie that the Eastern Question "could not," as he puts it, "be adequately treated, save as the question of a readjustment of the relations of Europe and Asia to each other, and of both to Africa." Hence the somewhat comprehensive title of the present volume, "the third and last of the Prooemia"—so at least Mr. Glennie assures us—of his work on "the modern Revolution." In seventy pages of Introduction, the history of Europe and Asia from "the sixth millennium B.C." is briefly sketched for us. Whether in Transoxiana or among "the Byzantines," Mr. Glennie shows himself equally at home. With easy confidence he leads us from the Irtish to Jerusalem; he introduces us to "the feudal half-millennium," or "Turanian period of Eurasian history," which he fixes between the dates "1000 and 1500 A.C.," and between whiles touches lightly on the careers of conquerors and statesmen from Saad Ibn Abu Wakkas to Prince Gortschakoff.

From this view of universal history Mr. Glennie turns to give what, from the table of contents, we are led to expect to be an account of some recent travels in Illyrian lands. The reader, however, soon discovers that Mr. Glennie's narrative bears the same relation to a book of travels that a religious tract does to a tale, save that here the goody-goody element is represented by the "high falutin" of a philosophy the peculiar product of Mr. Glennie's mind. As to Christianity indeed—we beg Mr. Glennie's pardon, "Christianism," or, as he elsewhere characterises it, "the theological theory of the second Osiris"—no words can express Mr. Glennie's abhorrence of it; indeed, in our author's opinion the only hope for this unfortunate religion is that it may some day be "purified by Islamism."

To give a faint idea of Mr. Glennie's book, let us open it at the chapter on "Montenegro." Mr. Glennie passes a crowd of refugees, and at once finds himself "rising," as he expresses it, "to somewhat more philosophic reflection" on his experiences. "A clearer light than ever seemed to me to illuminate that process we call progress. Progress," continues Mr. Glennie with admirable perspicacity, "one

sees to be simply a universalising process; and not essentially, but only formally and as the consequence of this process of universalising, the introduction of anything new." Pages follow in the same style, and then Mr. Glennie gets into a canoe. Presently he observes some yellow and purple lichens on a Montenegrin stump, and by an easy transition is set off to reflect on "the Buddhist Conception of Nirvana," "the Individualist Development of the West," and "Eurasian Empires Cosmopolitan in their Citizenship." When—

"Suddenly—like the fellow who had carried my portmanteau across the mountains—my boatmen [an old man and a boy] came to a halt. 'Haiti! Get on!' said I, fancying that they had me in their power and possibly meaning to land me at once and keep beyond the range of the guns of Zabliak—which, notwithstanding the warnings of the Prince, naturally prejudiced against the Turks, I felt confident would not be fired on us. 'Not till I am paid,' said the old man. 'That you will be when you land me at the castle,' said I, 'and not a moment before. Haiti brzo! [sic] Get on quickly!' The insolence of the Eastern Christian needs but a firm word to become cringing submission, and, after a few seconds of hesitation, old man and young one resumed their paddles, deprecating the anger of the Gospodar (master)."

"To me," continues our philosopher, "this appeared another incident illustrating the need of that upbreak of primitive socialism in which progress on the destructive side chiefly consists. Very fine in its own little sphere might be the communion and mutual devotion of the members of the house community to which the old man and his grandson belonged, but all outside it were to them foreigners, and therefore foes from whom nothing but evil is to be expected, and to whom nothing but evil is to be done."

And all this because, against the express advice of the Prince of Montenegro, Mr. Glennie had insisted on an old mountaineer and his grandson rowing him under the Turkish guns! My own experience—the result of long wanderings in the Illyrian lands—is that nowhere in Europe is the stranger more sure of an hospitable welcome than in the family communities of the Southern Slavs. A rudimentary acquaintance with the language of the people might indeed be recommended as likely to smooth the path of the traveller sincerely anxious to become acquainted with Slav home-life. But this, as appears from the garbled form in which the most ordinary Slav phrases quoted in his book appear, Mr. Glennie did not possess.

Having obtained an interview with the Prince of Montenegro, Mr. Glennie improved the occasion to give his highness a short lecture "On the Resurrection of the South Slavonic Nationalities," and "On the Universality of such Aspirations in the Aryan World." Condescending for the nonce to become the political adviser of this petty potentate, Mr. Glennie even hinted at the advisability of a general union of the South Slav peoples—that simplest of all problems!—into an Illyrian Power. "In a single State?" queried the secretary. "Rather a confederation," mildly interposed the Prince. "That," I said, "will be for the South Slavs themselves to determine." "Certainly," said his highness, and we are not told that he hazarded any further interruptions to the

flow of Mr. Glennie's eloquence. But Mr. Glennie should really be careful what ideas he puts into the heads of these Slavonic princelings.

In another passage, Mr. Glennie advocates an "Anglo-Ottoman Alliance" as the one panacea for Eastern complications, and elsewhere he discovers a convincing proof of "the unimpaired vitality of the Ottoman race" in their displayed aptitude for parliamentary government! The book contains an interesting account of the bloodless government of the Civic Commune at Serajevo, and the anything but bloodless entry of the Austrians into that city, but it is needless to say that this account is not from the pen of Mr. Glennie. The resident and eye-witness who describes these events certainly did not exercise a wise discretion in sending it to be swamped in the present volume. Were it not for the distinguished honour thus conferred upon me, I personally might have serious reason for complaint against the author for the extraordinary liberties he has taken with a recent book of my own describing the regions which came under his own notice. Mr. Glennie has coolly appropriated whole pages from this work, with only verbal alterations,—and these, I humbly submit, not improvements—in most cases without citing my book or making any acknowledgment whatever. Even as a copyist, Mr. Glennie cannot be congratulated on fidelity to his second-hand originals, or he would not talk of "the kingdom of Segestica" with such familiarity, nor would he make Procopius, "writing," as he tells us, "in the sixth century A.C.," mention the Bosnians, who first appear in history in the tenth century of our era.

ARTHUR J. EVANS.

DANTE.

Dante Forschungen. Von Karl Witte. Zweiter Band. (Heilbronn: Henninger.)

La Vita nuova e La Fiammetta. Da Rodolfo Renier. (Torino e Roma: Loescher.)

Dante. Six Sermons, by Philip H. Wicksteed, M.A. (C. Kegan Paul & Co.)

THESE three books represent three very different modes of treating the subject with which they profess to deal. Herr Witte is well known as the veteran leader of the large body of Dante-students in Germany, whose labours during the last fifty years have done more than those of any other to elucidate every manner of question which has gathered round Dante's life and works. Signor Renier is a young Italian, who has made his first literary essay in an endeavour to co-ordinate Dante's conception of love with that expressed in the literature of Italy both before and after his day. Mr. Wicksteed is an Englishman, who has chosen Dante for the subject of religious addresses for the edification of the congregation over which he presides.

These three methods are in a way characteristic of the spirit in which Dante is read in the three countries. To the German he is a mine of curious and abstruse questions, which require and repay diligent study and investigation. To the Italian he is the most precious possession of the national literature, and has to be criticised and interpreted with

reference to Italian thought. To the Englishman he is an edifying writer, full of information and suggestions on politics, morals, and religion. With the exceptions of Lord Vernon and Dr. Barlow, England has made no learned contributions to the vast mass of Dante literature; yet, perhaps, in no country is Dante so largely read and so genuinely appreciated by the educated classes.

Herr Witte's mastery of the erudition concerning Dante is so well known that it would be superfluous to render to it new testimony. All who have read the first volume of his *Dante Forschungen* will possess themselves of the second. It is true that the second volume does not contain any such gem of literary criticism as was the article, "Ueber Dante," in the first; but its articles on Dante's classification of sins and on Dante's system of the universe are both of them full of valuable suggestions. The essays of which the volume consists are collected papers which have appeared from time to time in detached form. They have no unity when collected into a volume, but their merit consists in the sense of fullness of knowledge which runs through everything that Herr Witte writes. Many of the subjects of which he treats would seem trivial to those who are not enthusiasts. For instance, he discusses the spelling of Dante's family name with two *I's* or one—*Allighieri*, or *Alighieri*—and decides in favour of the latter. Perhaps the most amusing article is one on Gemma Donati, Dante's wife, which is the summary of a controversy carried on between Herr Witte and Prof. Scartazzini. Witte, following Boccaccio, suggested that Dante never mentioned his wife in the *Commedia* because she was a frivolous woman, whose conduct had caused him trouble, and whom he felt little sorrow in leaving behind him. Scartazzini dismissed Boccaccio as a mere writer of novels, who had drawn on his imagination; and urged that there was nothing to show that Dante had any charge to bring against his wife. On this point Herr Witte answers at length; and we feel that Scartazzini has met with more than his match. Witte discusses the authority of Boccaccio's *Life of Dante*, examines in detail all the passages in the *Commedia* which treat of married life, draws his inferences from what hints Dante has left of his own conduct and its probable causes—in short, brings to bear on the elucidation of Gemma's character an amount of erudition and of ingenuity which is rarely shown in an examination of the causes of an historical action which determined the fate of Europe. Another interesting little article is one which deals with the Animal World as represented in the *Divina Commedia*. Among historical articles is one dealing with a plan of Florence in the year 1300, which is engraved in this volume; and another on the history of the Counts Guidi, who are so often mentioned in Dante's writings. The volume also gives much information about MSS. of Dante, and contains a careful edition of the poems attributed to Dante found in ancient MSS. Among other points relating to textual criticism, Herr Witte publishes the curious lines interpolated in the thirty-third canto of the *Inferno* in a MS. in the Bodleian Library at Oxford, to which Mr. Moore, the Principal of St. Edmund Hall, first called public atten-

tion. Herr Witte considers them to be an example of interpolations dictated by party animosity, which found a delight in putting antagonists in uncomfortable places. He admits, however, that, chronologically, this would be unsuitable for any age except that immediately succeeding the one in which Dante wrote, as the scene of Dante's pilgrimage is laid in the year 1300; and he points out two similar instances of interpolation in a Bolognese MS. of 1380.

We have said enough to indicate the varied learning which Herr Witte's volume shows. Signor Renier would have done more effectually the work which he proposed to himself if he had been able to free himself more entirely from the trammels of learned controversy. His intention is to examine psychologically the conception of love which animates so much of Dante's writings; but the results of psychological investigation, if they are to be of any weight, must be expressed in an artistic form, and must claim to be accepted on the ground that they give a coherent and satisfactory explanation of the interaction of feeling and thought in the mind of the author analysed. The psychologist must go forth equipped in his own armour only, free from prepossessions, and undeterred by the clamours raised by those who work on opposite methods. Signor Renier has not dared to do this entirely, and, consequently, is both tedious and confused. He says many things that are good, but he is too anxious to show himself learned, and to examine whatever anyone else has said. As regards Dante, the chief point which he sets himself to prove is that, whereas in the *Divina Commedia* the allegory has clothed itself with sensible shape, in the *Vita Nuova* the sensible shape has passed into an allegory of truth. He points out that Dante's love was, in its origin, indeterminate; the events happen in "*una città*," "*in una casa*," "*in una via*"; there is no description of the beauties of Beatrice. Contemporaneously with the emotional love of Dante, arose a rational love; but the two were not always expressed contemporaneously. The allegorising tendency was present with Dante throughout the *Vita Nuova*, which, indeed, shows us the process by which it won its mastery. Signor Renier assigns the prose portion of it to the year 1291, and has no doubt that the *donna pietosa* represents philosophy. He concludes that the *Vita Nuova* shows us "Dante engaged in a terrible conflict between the heart and the mind, between emotional love and rational love, between the new man of which he felt the germs within himself and the old man of which part still survived in him." The conclusions of Signor Renier are in themselves excellent, but they might have been arrived at without so much trouble as he has taken, and might have been expressed more shortly and more clearly.

Mr. Wicksteed's book does not claim to be more than a popular exposition of Dante's permanent teaching for all times. As such there is much to be said for it. It is short and to the point, and contains no blunders of importance—which is rather rare in English books dealing with Italian history. The following metaphor, however, might be tolerated in the pulpit, but should scarcely have been

seriously committed to print:—"At the touch of Dante's staff the flintiest rock of metaphysical dogma yields the water of life, and in his mouth the subtlest discussion of casuistry becomes a lamp to our feet."

M. CREIGHTON.

Burnham Beeches. By F. G. Heath. With Eight Illustrations and a Map. (Sampson Low & Co.)

THIS little book contains a description of Burnham Beeches and of Stoke Poges park and church, with an appendix recounting the steps taken by the author which led to the purchase of the Beeches by the Corporation of the City of London.

Little did we think, when sent to play under the old pollard-trees as to a place where boys could by no possibility come to harm, where there was no chance of seeing or of being seen, and where the only difficulty was to find them when wanted—little did we think that we should ever hear that Burnham Beeches have become a part of London. The Beeches must have changed since then. We remember but one road and one bridle-path, besides the woodmen's tracks. The roads marked on the map are unknown to us. Some old favourites, too, have evidently disappeared from among the trees. Nothing is said of that mighty stem, or rather three-fold trunk, through which one could ride on horseback, and in which twelve persons could sit and lunch. Did it fall in the great storm about the year 1845, or was it destroyed in the fire of some ten years later? Before these inroads on their singular uniformity the Beeches were one of the most puzzling of forests in which to find one's way. A woman of seventy-four, who had lived for more than thirty years in Egypt, told us that she was lost among them for an hour or two in the summer before she died. She was a woman of colour, and, though a pious Christian, was the only instance we ever met with in England of a real tree-worshipper. We once in her presence said something disrespectful of the trees, and her solemn, stern rebuke, and still more the fire of fanaticism in her eye, startled us to terror. Her feeling was quite different in kind from that of the old keepers and officials of Windsor Park and Forest, when they told us their superstitious stories about particular trees. We have since found among the negroes of South America like instances of Christianity and the remains of a heathen worship, subsisting side by side in the same mind, apparently without any mutually destructive influence; and we have observed also, though in a less marked degree, something similar among some of the peasants of the Pyrenean region. It was in them we learnt the elements of woodcraft, to notice the limit of each kind of undergrowth, and that by applying one's ear to the ground one could work one's way straight to an answering shout or distant sound—a feat well-nigh impossible when upright. Almost as quaint as the forest was the society around. Making exception of the great nobility, the traditions, nay, the very tone and accents described in Jane Austen's novels lingered there almost until the whistle of the railway engine was heard at Slough. There were old ladies of gentle

birth who drove in their carriages to market towns, not so much to purchase, as to gossip for hours at the counter with their favourite tradesmen; they talked equally familiarly with high and low, and yet with them none ever took a liberty. Their quaint charities would shock the nerves of a secretary of an organisation society of our day. In one hard season when no work was to be had, Lady Grenville, of Dropmore, employed half the scanty population in planting strawberries in her outlying woods; and many a feast have we had, and many a basketful have we brought home, of the produce of those plants. Almost every family around had its romance of humour or of tragedy. Of later days Mr. Heath mentions the Grotes and their distinguished guests; but he does not name one of these of whom we heard at almost our last visit to the neighbourhood. The labourers told us they would gladly walk a mile round after their day's work was done on the chance of hearing the lady sing who was at Mrs. Grote's. Her name was then Jenny Lind.

Mr. Heath omits all legends and traditions; and his descriptions, though elaborate, are somewhat lacking in grace and delicacy, and fail to bring out sufficiently the *differentiae* of the scenery and the flora of the Buckinghamshire gravels; of the illustrations, which are engravings made directly from photographs, we can hardly speak too highly. But Mr. Heath has done something better than any book, however good; he has secured this most delightful of all playgrounds for the citizens of London, and generations yet unborn will thank him for it. Only we fervently hope that regulations will be made and strictly enforced to prevent the fires of picnicking tourists from working—even more harm than they did in former years when the Beeches were far less frequented than they are now or are likely to be in future.

W. WEBSTER.

Calendar of Letters, Despatches, and State Papers relating to the Negotiations between England and Spain preserved in the Archives at Simancas and elsewhere. Vol. IV. Part I. Henry VIII., 1529-30. Edited by Pascual de Gayangos. Rolls Series. (Longmans.)

THERE has been no more important or interesting volume published in all the long series of Calendars of State Papers than this first part of the fourth volume of Spanish documents. Some of the preceding volumes and parts of volumes, with their supplements, have been noticed by us from time to time. But the special value of the publication now under review consists in this—that it completes the evidence, which has been accumulating so fast of late years, as to the facts connected with the divorce of Catharine of Aragon. The divorce itself cannot be said to have been entirely completed till the sentence pronounced by Cranmer at the Court of Dunstable in 1533, a few months after the marriage with Anne Boleyn had been solemnised. But that sentence did not turn upon the real points of the case as they would have been brought before a court really competent to try and decide upon the question. Cranmer was made

Archbishop of Canterbury solely for the purpose of having the marriage between Henry and Catharine declared illegal, and of course the questions about the original bull and breve of dispensation, the virginity of Catharine at the time of her second marriage, the nature of the connexion between the King and Mary Boleyn the sister of Anne, upon which the case materially depended, never came into question at all. All these points have been gradually elucidated of late years as the successive volumes of State Papers have been published. A good deal has been gleaned from previous volumes of the Spanish Calendar when this series of Calendars was under the superintendence of Bergenroth. Mr. Brewer's Calendar has also furnished its quota, and the *Records of the Reformation*, published at Oxford in 1870, has certainly settled most of the doubtful points of this question. But the present volume furnishes an immense accumulation of evidence, both as regards these points and also the unscrupulous means used by the King to secure the determinations of English and foreign universities in his favour. It is now established that even Reginald Pole for a few weeks threw himself heartily, and, as appears, against his own better judgment, into the King's side, and did his best to influence the French theologians at Paris. It will be matter of surprise to most readers that a set of documents which for the most part are at Vienna, or in Spain, or at Brussels, should furnish so much information with regard to affairs in London and Paris. But it is not the first time that we have had occasion to remark on the exceeding value of the despatches sent from the ambassadors of foreign Courts resident in London to their respective Governments. No one can have glanced ever so cursorily over Mr. Rawdon Brown's recent volumes of Venetian State Papers without discovering how much light they throw on the domestic history of the period to which they belong. And the remark applies with special force to the history of the reign of Henry VIII., which has hitherto been read mostly from the Protestant side. Till Dr. Lingard's work was published there was no English history which gave anything like a fair and dispassionate account of the divorce, and all the documents and diaries that have followed each other of late years in such rapid succession have for the most part confirmed all his conjectures and strengthened our confidence in the truth of his conclusions. Dr. Lingard was right as regards all the points above mentioned, although the evidence he had to judge from was scanty in comparison with what we now possess.

To a reader of the Venetian despatches, then, there is nothing very surprising in the fact that the letters of the imperial ambassador in this volume should contain more about the gossip of the Court of Henry VIII. than is to be found in any other similar production. Eustace Chapuys was sent to England about the middle of 1529, and remained in or about London for some years. And nearly, if not quite, all the letters that he sent to the Emperor and the Lady Margaret, the Regent of Flanders, have been preserved in the

archives at Vienna. He had been sent in succession to Don Íñigo de Mendoza for the special purpose of watching the case of the divorce in the interests of the Queen and of her nephew the Emperor, who warmly espoused her cause. It is plain that he was admitted to the most confidential intercourse with the Queen, and that most of the information about her affairs comes from her own lips, while his frequent attendance at Court enables him to detail a great deal more about the mode of life of Henry and Anne Boleyn than can be gathered from any other source. It has always been a mystery what was the exact nature of the connexion. It is tolerably clear that during the months of the correspondence between Henry and Anne, she had held her ground, and in her aspiration to be Queen had resisted becoming the mistress of the King in the sense in which such a word would usually be understood. Whether the relation in which they stood was altered before the day of the marriage, which is now ascertained to have been November 14, 1532, or how long before, if at all, is still uncertain. The French ambassador had his suspicions, and Chapuys apparently has little doubt about the guilt of the intercourse at the end of the year 1530. Certainly Clement VII. had no doubt at all about it from the representations made to him which induced him to issue the celebrated breve of January 1531, forbidding the King to entertain Anne Boleyn, and commanding him to restore Catharine of Aragon to her proper position as Queen-Consort. But this volume does not contain any direct evidence to enable us to settle the point, though, probably, if the despatches of the imperial ambassador for 1531 are preserved as well as those of the two preceding years, we shall be better able to judge when Don Pascual de Gayangos issues the second and concluding part of his fourth volume.

Want of space precludes us from giving any extracts from the correspondence; we must be content to refer our readers to the volume itself, assuring them that so far from being a mere dull Calendar of State Papers, a few of which, here and there, are possessed of interest, it contains scarcely any documents that a well-read historian could pass over, while the most ordinary reader, however little he may be acquainted with the history of the period, would understand most of the allusions in the letters which passed between the Emperor and Chapuys. It is very remarkable that so little attention has been paid in this country to the State Papers at Vienna, for nearly thirty years have elapsed since Bradford published from the archives at Vienna his *Correspondence of the Emperor Charles V. and his Ambassadors at the Courts of England and France*; and unquestionably the selection made in that publication would have led to the supposition of an immense amount of hidden treasure beyond what this writer had brought to light or even knew of.

However, it is not only on English affairs that this volume of State Papers throws light, but there are many letters from Rome, Venice, and elsewhere which illustrate the history of Europe, and which, so far as we can judge, have no business to appear in a

series of Calendars that profess to deal only with affairs in which England is specially concerned. We cannot affect to regret that this is so, but of course such an arrangement materially increases the bulk and the expense of these Calendars. Perhaps the point which will interest readers of English history most is the light that is thrown on the last few months of Wolsey's life. Chapuys was evidently of opinion that Anne Boleyn's influence might soon be diminished, and that a return of the great Cardinal to the position he had formerly held was quite possible. He dwells upon the King's great admiration of him, and tells how Henry had openly said that negotiations had never gone on so well since he had been dismissed from power. He evidently thinks that this remark of the King's precipitated Wolsey's ruin. At any rate, these despatches indicate an attempt on the part of the Cardinal of York to interfere in State matters to an extent which has not yet appeared. It seems that Agostini, his physician, was in constant communication with the imperial ambassador, and, if he is to be trusted, Wolsey must have been counselling with the Emperor's friends to reinstate the Queen, and prevent the marriage with Anne Boleyn, which he had for many months past been doing his best to promote, after he had found out that the King's whole mind was set upon it. Agostini was probably a great scoundrel, and must have been the person who gave the information which led to Wolsey's arrest. It is plain that he was entertained by the Duke of Norfolk in a manner which is quite unaccountable unless he had performed, or was about to perform, some essential service; and we know that some years afterwards he boasted to Cromwell of some private, unknown service that he had rendered to the cause, representing it as a claim for some pension or reward.

This article might be extended indefinitely if we were to allude even briefly to the topics of interest to which this volume refers. We shall content ourselves with mentioning one more point, which to those who know the character of Reginald, afterwards the celebrated Cardinal, Pole, will be an interesting addition to what has yet transpired about his early life. He appears, as we have already said, to have been employed by Henry on a mission to Paris to influence, as best he might be able, the divines and canonists of that university in favour of the divorce. It is not without some sorrow that we feel obliged, in the interests of truth, to say that he, for a time, threw himself heartily into the King's views. His own recently discovered letters prove this, but the despatches of the imperial ambassador in London give us the intelligence, which we cannot affect to disbelieve, that he was even at that very time acting against his conscience. We wish there were to be found in the published correspondence of Cardinal Pole any such intimation. But Quirini's collection will be searched in vain for any information on this point. Neither have we seen any intimation of it in any unpublished letters of Pole's that we happen to have come across. We should have been glad if this had been otherwise. His conduct on this occasion is an undoubted

blot on the character of his early years, and it would have been interesting to know that he had deeply repented of the steps he had been induced to take. All that we know is that he very soon did recant, and that he refused the offer of the archbishopric of York and the bishopric of Winchester, vacated by the death of Cardinal Wolsey, rather than continue to sanction the King's unhallowed desires. We are for the first time in this volume informed of the conditions with which this offer of the preferment was clogged. The King had a project for getting the divorce case argued in England by certain doctors on each side, with two to be umpires, and Warham of Canterbury was to be associated with Pole, with the implied condition that they should decide in favour of the King. It is possible that this very proposal was the means of opening Pole's eyes to the iniquity of the whole proceeding. The story is told by Chapuys as if he were perfectly cognisant of all the particulars, and it fits in so well with the period at which Pole is known to have changed his mind that there seems no good reason for doubting its substantial truth.

This is only a slight specimen of what may be found in this volume. We could only wish, in order to its wider circulation, that it were not so unwieldy in bulk, containing, as it does, nearly a thousand pages of an imperial octavo size. NICHOLAS POCCOCK.

RECENT PROVENÇAL POETRY.

Li Carboundié. Par Félics Gras.

Amour e Plour. Par Anfos Tavan. (Avignon: J. Roumanille.)

It is now nearly twenty-five years since the inauguration of the Felibrige, or guild of poets, marked the renaissance of the Provençal language as a literary medium. That singular movement, which presents so many interesting aspects—having all the seeming vitality and some of the freshness of a wild flower springing from the hollow of a dead tree—has become widely extended since its first humble beginnings.

Among the more recent and more important volumes of verse which have been published in Provençal are an epic in twelve cantos by M. Félics Gras and a collection of poems, chiefly lyric, by M. Anfos Tavan. In 1869 M. Gras obtained the first honourable mention at the floral games at Aix for his poem on the given subject, "Provençal Poetry under the Reign of Berenger IV. and Beatrice;" and fugitive verses of his have since appeared from time to time. *Li Carboundié* is, however, his *magnum opus*, and ranks among the more serious works of the modern Provençal literature. At the *Concours* held at Montpellier by the Society of the Romance Languages, a copy of the *Venus* of Arles in bronze was awarded to M. Gras for his epic. That we have here no *dilettante* poet, with a brief lyric utterance such as is given to most cultivated and imaginative men—no mere local enthusiast inspired by the rehabilitation of his dialect and the general ferment around him—is amply proved by the solid nature of the work done by M. Gras, the subject he has chosen, and the form he has adopted. These prove that he has the

sustained inspiration of a real poet, and that he is ready to assert his belief in the vitality of the harmonious language of his province by using it as his medium.

It is very unusual to find among the works of his Provençal contemporaries a poem so little subjective, one might even say so little biographical, as *Li Carboundié*. It contains nothing personal, except an expression of patriotic and local feeling, which forms the motto of the book, and flings back, as it were, the charge that the Provençal revivalists are in any way separatists. We give the French translation:

"J'aime mon village plus que ton village.
J'aime ma Provence plus que ta province.
J'aime la France plus que tout!"

But if M. Gras has not sought to transcribe the incidents of his own life in a poetic form, or been inspired by his personal joys and sorrows, he nevertheless sings with a full and impassioned voice. "Begin, oh heart! for the torrent there is no dam; and if the fruit be ripe it must be gathered, or the bough will break." The hero of *Li Carboundié* is a charcoal burner of the Mont Ventour. Fired by a love of change, and feeling his young life and energy restless within him, he determines to seek adventures in the plains and towns below, and to learn further of the ways of men. Something of the ferment of the time—for Louis XVI. is on the throne—has ascended to the lonely heights of the Ventour, "where the wind ceaselessly modulates, and scatters the scent of the pine forests," and Reginel ends his impetuous answer to his father's remonstrances and tears with "As for us, we live in darkness, our noses in our chaldrons! We watch the eagle's flight, we hear the wolf howl, our axe fells the trees every day of the year, and we reach the threshold of death with souls void and empty." So he sets forth, but not without a burst of uncontrolled tears and lamentations, as befits his Southern nature, for does he not leave behind his first love, the maiden called Annonciade? On his way down the mountain, Reginel comes upon a band of robbers in a cave, dividing their spoils. His efforts to suffocate them by setting fire to some thatch at the entrance to their lair are abortive; but here we have the first encounter between the robber-chief, Oursan, and the hero, whose enmity only ends with the book. It would take too long a space to follow Reginel in all his adventures and travels. At his first halting-place, the game-keeper's lodge of the Castle of St. Lambert, Oursan in vain seeks to wreak his vengeance, waiting till the moon, "tawny, like a bee held in the hand of God," rises on the horizon. Victor in this second combat, Reginel continues his travels, and takes part in a mighty wolf-hunt. We next see him join a band of harvesters, whose journey to the great labour-market takes them through Isle, where the fisher-folk are making holiday. The boasts and taunts of Coriace, the wrestler, are more than the mountaineers can bear, and Reginel, who has accepted the insignia of chief and leader of the band—the cup, the brandy-flask, the sprigs of box—vindicates the honour of his company, and throws Coriace in a public wrestling-match.

At Arles, where the companies of reapers assemble in great numbers waiting to be hired in the market-place, Reginel and his stalwart mountaineers are soon singled out, and the band goes to work at Faraman. Here the hero, in whose heart the image of the pure and tender Annonciade has been as a talisman against baser loves, falls under the spell of Mionnet, the beautiful gleaner. "The sun beat fiercely. With a reed for goad, the girl led the wine-laden bulls. The beasts paid no heed to her, but, with horns pointed sideways, they cropped the grass in the pathway as they journey'd. At last they reach the harvest-field, and quickly the maiden unyokes, and places the full jars under the tamarind-trees." Reginel is called upon to render some slight service, and forgets Annonciade in a burst of unrestrained passion. "When, like a bee, he had sucked the honey from the flower," he leaves Mionnet, with promises of presents and trinkets, which he is to get for her in the neighbouring town of Marseilles; but there the sight of vice flaunting unashamed sickens him; a mighty loathing and unrest fills his soul, and, full of disgust and self-reproach—Mionnet deceived and Annonciade betrayed—he turns his steps towards his mountains. No peace awaits him there, as Oursan, making the most of Reginel's absence, has invaded the hamlet of Verdoulis with his band of robbers, and, though his design on Annonciade has been frustrated, her father is taken prisoner and dismay and dread fill every heart. The epic concludes with the great final combat between Oursan and Reginel, in which the latter remains victor, and burns out in a few fiery hours the stains of passion and the superabundance of his restless energy.

Here are interest, movement, incident, considerable power, a fine subject full of local colour, and yet we are struck by an absence of artistic proportion and a tendency to exaggeration. There is a want of that Homeric dignity and concentration of energy which give us the sense of masterly control in the midst of the keenest action—a lack of the duly restrained force which gauges the real measure of power. We feel a little bewildered at times by M. Gras' episodes and descriptions; nature becomes distorted to provide suitable surroundings for his turgid and sometimes raving characters. The flowers and streams sob, the sun's disc is like the face of a drunken man, Oursan vomits forth frightful blasphemies, the devil yells in his ears, even the harvest ripens on a large, fierce scale. We turn from a wearisome repetition of this *Sturm und Drang* style, which really weakens the fine graphic passages with which the poem abounds, to little bits, nay, single lines, of quiet description with a feeling of positive relief. There can be no doubt, however, that M. Gras has produced a great work full of life and colour, and when he has put curb and rein upon his Pegasus, and controlled its fiery energy, we hope he will give us further opportunities of following him in his flights with the unmixed admiration and pleasure we anticipate.

In M. Anfos Tavan's graceful and pathetic

work, *Amour e Plour*, we come upon the more general characteristics of Provençal poetry. This collection of verses is prefaced by a biographical notice of the author, and before we take up the poems in a purely critical and unbiassed frame of mind our sympathies are enlisted on his behalf. His birthplace is described with loving minuteness. A son of the people, he was taken from the village school at twelve years old, and taught the cycle of field labours that vary with the changing seasons. One master-passion filled his mind in the midst of his duties—namely, reading. The church psalms which he found in his breviary were a source of endless delight to the lad; and the long evenings when the farm-work was done, the midday hour allotted for dinner and siesta, were the opportunities of leisure given and seized. Then the yearning for lyric utterance came. From the first he met with sympathy and encouragement, for his tender or playful rendering of events and feelings which were understood and recognised by his surroundings met with a ready hearing. After dwelling enthusiastically on the sympathy of friends, the first triumphs, the brotherhood of poets, M. Tavan briefly adds that he became a soldier, and on leaving the army found himself so weakened by marsh-fever as to be no longer fit for the wholesome labours of his boyhood, and so accepted employment on the railway. "I will not further relate my story," he says; "it is too sad, and moreover, why dwell upon it in this preface? A poet's life is mostly found in his verses, and in mine, I must tell you, is all my life. I, a son of the soil, who have seen little, have studied not at all, and therefore have not learnt much, I could not do otherwise than sing what I have felt—my joys and sorrows—that is to say, my life." So we come to the book itself feeling that we have been brought into that immediate contact with an author which is not perhaps the best preparation for impartial criticism. His social position, his individual experiences, have no purely literary interest, and yet we feel under the indescribable charm of a personal influence, and realise once more how difficult it is to separate this graceful literary revival from the glamour of its surroundings. Nor should we forget, in dwelling on the personal character of much modern Provençal poetry, that the singer of to-day only walks in the footsteps of his predecessors; for, as Mr. Hueffer points out in his history of Provençal life and literature in the Middle Ages, "the troubadour was the lyric singer, *par excellence*, speaking in his own undisguised person and of his own subjective passions."

By the time we have read through *Amour e Plour* we know much of that story which M. Tavan withheld in his preface. We know his friends; we make acquaintance, in a poem remarkable for elevation of tone and pathos, with Ange Faudrin, "peasant and sculptor of Castel-nou;" we almost hear the chink of glasses that must have accompanied the refrain of the epithalamiums, the crooning voice in which the birth-songs were sung; we know the events that touched him, the places that stamped themselves on his memory, the companions he has lost and

lamented. There is a great charm in the writing; slight things are made graceful and piquant in the telling, such as a stolen kiss, a lock of hair, or the eternal mythos of the sleeping beauty in a new setting. Fancy-struck the poet would seem to have been many times; indeed, he says, "All the girls I have loved live in my verses, and, without umbrage, may see themselves as in a faithful mirror." With a very delicate hand they are traced, and without a shadow of fatuity. But Desirado, the desire of his heart, was his last and real love, and many are the verses addressed to her of exceeding tenderness. Alas! the joy is soon turned to wailing; the wife dies in childbirth, and the grace and sprightliness of utterance become something infinitely pathetic. If, as Poe says in his *Philosophy of Composition*, "the death of a beautiful woman is unquestionably the most poetical topic in the world, and equally is it beyond doubt that the lips best suited for such topic are those of a bereaved lover," then, with so fine a subject, and with a sweet sonorous medium, no wonder that the poet, singing from a full heart and with a genuine lyric utterance, has produced work full of pathos and beauty. We are also struck by the childlike and submissive faith that are expressed; here is none of the unsatisfied questioning:—

"Would I shirk assurance on each point I can but guess?

Does the soul survive the body? Is there God's self—no or yes?"

Only once, when the child follows the mother whose life it had cost, is a note of extreme bitterness rung out. We would draw attention to one other poem, that on the death of his mother, which loss seems to have left his life desolate indeed. Here is a lovely and tender picture worthy of Israels or Faed—verses in which we hear something of a child's cry after its mother wrung from a strong man's heart. It is in poems of this kind that an outsider will probably find a greater charm and pleasure than in the more ambitious work of the revivalists. M. Tavan could hardly have written his poems, with their harmony of beauty and perfect simplicity of expression, in any of the more cultivated and literary languages without being an exceptional genius. An unsophisticated nature, a pastoral life, a lyric gift, a language, as it now exists, new to literary uses and yet fully adequate to express such a nature and such a life—for such a combination we must look to Provence.

M. Tavan received the tazza in bronze given by the Society of the Romance Languages, at the *Concours* at Montpellier.

EMILIE L. MARZIALS.

NEW NOVELS.

Archibald Malmaison. By Julian Hawthorne. (R. Bentley & Son.)

Madelon Lemoine. By Mrs. Leith Adams. 3 vols. (Hurst & Blackett.)

His Excellency the Ambassador Extraordinary. 3 vols. (R. Bentley & Son.)

Thira; or, the Cairn Braich. A Prose Epic. 2 vols. (Royal Exchange Office.)

The Last of the Kerdrecks. By William Minturn. (S. Tinsley & Co.)

Catching a Tartar. By G. Webb Appleton. 3 vols. (S. Tinsley & Co.)

THE daring use of the supernatural which Mr. Julian Hawthorne makes in most of his stories puts them almost beyond the range of criticism, and it cannot be denied that they owe most of their interest to this supernatural element and to the air of reality and fact with which it is introduced. To say that one of this author's marvellous tales is "improbable" is only to say that it has been a true expression of Mr. Julian Hawthorne's genius; and *Archibald Malmaison*, while lacking the natural interest of some of the other stories, deals even more largely with the supernatural. The introductory chapter is written with an amusing air of probability which heightens the after-effect of the narrative. Archibald Malmaison changes his identity every seven years, and appears to change it for that of an ill-fated and eccentric ancestor. The complications to which this leads in all the affairs of life are exciting, and are sustained with interest, but they are sinister and unpleasant, and the final tragedy caused by this extraordinary change is horrible and haunting. The whole effect of the book is one of unmitigated horror, and we miss the character-drawing of *Garth* and the picturesqueness of *The Laughing Mill*. With such an idea to develop, it would have been possible to create a much more subtle and artistic effect had it been expanded and worked out in a more deliberate way; but, as it is, it is simply weird and frightful, though sufficiently interesting to fascinate the reader to the end.

Mrs. Leith Adams has written simply and with grace of every-day life in a picturesque northern village. She has dared to believe in the interest of the ordinary lives lived around us, and has written with loving reverence of what she has seen when she has looked into the

"Depths of human souls;
Souls that appear to have no depth at all
To careless eyes."

She has drawn one village portrait after another with clearness, humour, and skill; has made the village clerk our personal friend; has thrown a glamour round the lady of the manor and her brave son, the doctor, the mysterious lady organist, the high-minded clergyman, his silly wife and bright daughter, the Dissenting minister's family, and the little drudge of London lodgings. The plot of the story is somewhat strained and improbable. The sad story which is the hidden secret of the organist heroine, Madelon Lemoine, is not like much of real life, though it may have been an exceptional case; but we forget this as one true piece of nature after another rises to our minds. Those who prefer sensational incident may be inclined to think the descriptions long and the characters tedious; but even they cannot quarrel with the shipwreck, the graphic account of the visitation of cholera, and the mysterious disappearance of Madelon, while the more cultured will find a refreshing repose and calm in the pretty, home-like scenery of the seaside village, with its common joys and sorrows. It was unnecessary, perhaps, to

make the typical Dissenter such a broad caricature, but he is redeemed by the death of his wife and his pathetic after-career. Neither is it shown sufficiently how Madelon came to possess so much influence over Sir Basil Kirwen, her lover. The correction of the proofs has been carelessly done. How the printers should have been allowed to leave such words as "carroll," "skillful," "pailing," "steming," "irresistably," "redoutable," "happend," "whisp," "rosey," and "Johnathan," or to say that "an organ was formerly opened" when the author meant "formally," or that "a long area of scores" was paid off, or to speak of "a slutchy lawn," it is hard to understand in a story otherwise so charming.

"His Excellency the Ambassador Extraordinary" seems to be an idealised Satan, living in a large town, bringing his malign influence to bear on all the lives around him, and destroying, as far as he can, all efforts made for the good of humanity. At the same time, there is an element of pathos introduced into his character which reminds us of the old Scotchwoman's desire "to pray for the puir de'il." But the whole book is so fragmentary and so bewildering that to follow any thought in it consecutively is a task beyond the power of an ordinary mind. The ambassador, Viscount Malign, lives in a palace and is attended by a favourite puma named Lais and an Egyptian servant named Keops. There is a beautiful lady called Madonna, and a beautiful youth named Julian, who ought to love each other, but are tempted to love other people, and there is a good philanthropist who works among the poor in a bad district, and perishes among the ruins when by a fortunate accident the whole neighbourhood is burnt down. So much we have been able to extract; but with difficulty, which may be accounted for if a short specimen is given of the style of some of the writing. The beautiful youth addresses the ambassador thus:—

"One night," says Julian, dreamily, flushed with the generous wine—"one night I stood with Madonna at a window looking forth upon the stars. She was very dear to me. I embraced her in some small manner, never having done so before, and conscience stung me—because it never had been done before. So I looked up ashamed. There fell upon me the glance of a dreadful eye. I know not whose. I have been unhappy ever since."

Thira; or, the Cairn Braich, is a really interesting romance of the time of the Norman Conquest. It owes some of its inspiration to Sir Bulwer Lytton and to Sir Walter Scott, and it has taken some liberties with history; but the result is a stirring story of stirring times. Thira is the cast-off wife of Earl Godwin, who, in return for her wrongs, has vowed vengeance on Harold and his brothers. She lives the life of a sorceress in the Welsh forests. The Druidical worship which survived in Wales so much longer than in England is brought in with due and picturesque effect, and the life in the "Cairn Braich," the old hill fortress, is graphically described. Eadwulf, the young hero, is Malcolm, the heir to the Scottish throne, in disguise; but, instead of marrying Margaret the Saxon, as we have been taught to believe

he did, he falls in love with Evila, a British princess who has been hidden by the Druids in the Cairn Braich; and the adventures of these two in England with Harold, and in France with William of Normandy, are the theme of the story. The description of the gross superstition of the monks of this period, contrasting unfavourably with the Druidical Pantheism which survived, is a clever point in the book; and some of the scenes are full of romantic power and strength, especially those which describe Thira's sorceries, her horrible rites with her son Sweyn, and the savage pride of Griffith ap Hewel's widow, who was loved by Harold and cursed by Thira. The scenes, manners and customs, and history of the time have been carefully studied and used, and the story, which is supposed to have been preserved among the monkish annals, and then translated into readable modern English, was worth telling.

The Last of the Kerdrecks promised at its commencement to be a thoroughly interesting story of the French Revolution. The three principal characters—Blanche, the artist girl who belonged to the people; André, the young Breton noble; and Jean le Potet, his unknown brother—poacher, smuggler, and contraband dealer in salt—are all vigorous pictures, and could well have sustained the interest of this short story; but the writer loses his hold on them, going off into unnecessary details of the history of the time, and lamely dragging them in again at the end of the book only to put Blanche and her lover to death by the guillotine through the treachery of Jean le Potet, whose savage love for the artist girl in its blind impulse of obedience and brutal awakening to revenge is the cleverest part of the book.

Catching a Tartar depends for its interest chiefly upon its plot, in which Martha Summerfield, an American girl, searches for her father, who has disappeared mysteriously from New York in the company of a certain Mrs. Warren. She discovers, after many adventures, that he has been drowned, and that he is not her father, but that all his money has been stolen by Mrs. Warren's maid, who is apparently the "Tartar" who is "caught." There is a certain smartness in the writing, but the characters are so irretrievably vulgar that it is difficult to feel any interest in them. To follow through three volumes the fortunes, or rather misfortunes, of a heroine to whom it is a matter of indifference that her lover is given to drinking, and who talks slang and winks, is beyond the power of most novel-readers.

F. M. OWEN.

SCHOOL BOOKS.

WRITING on this subject a few weeks since in the ACADEMY, we felt compelled to tax the editors of the "Clarendon" and "Pitt Press" classical school-books with what seemed to us a grave error in their choice of texts for annotation. The demand which these series should meet is a demand for new school books, not for alternative editions of old ones which have been well edited already. This fact, it seemed to us, the curators of both University Presses had omitted to realise; and, in the interests both of teachers and learners, we thought it necessary to call attention to the omission. We are therefore especially glad to welcome from each Press a real attempt to break new ground, to introduce

into the *curricula* of English schools portions of classical literature which, for want of sufficient editing, have hitherto been excluded from them. The *Vera Historia* of Lucian, edited by Mr. Jerram for the Clarendon Press, is a real acquisition, for which schoolmasters ought to be grateful. It is a pleasant and amusing romance, written in Greek, which, though not Attic of the best period, is at least an exceedingly good imitation of it, idiomatic enough to be instructive to a clever boy, and easy enough to be intelligible to a dull one. Mr. Jerram prefaces his work with a very readable introduction (from which, however, we hope he will omit in future editions an enumeration of English translations which is likely to be only too useful to some of his school-boy readers), and his notes seem scholarly, and (so far as we can judge without actual trial) suited to the learners for whom they are intended. A suggested emendation at l. 236 (*Ἀεροκάρδακες* for *Ἀεροκώρακες*) strikes us as ingenious and not improbable. Yet Mr. Jerram's objections to the usual reading are perhaps a little overstrained. If Lucian could not talk of "air-crows" because "all crows are such," surely we should have for the same reason to emend *Ἀεροκώρατες* in l. 234. Mr. Jerram, indeed, translates this word "gnat-riders;" and his rendering suits well the description which follows it in the text. But, after all, the literal meaning of *Ἀεροκώρατες* must be "air-gnats;" and, if the editor can swallow an air-gnat, we do not think he need strain at an air-crow.

EQUALLY commendable as a genuine addition to the existing stock of school-books is *Alexander in India*, a compilation from the eighth and ninth books of Q. Curtius, edited for the Pitt Press by Messrs. Heitland and Raven. Whatever may be the defects of Curtius as an historian and a writer, and these (as the editors frankly admit in their Introduction) are neither few nor small, the portions of Latin prose-literature hitherto accessible to the average English schoolboy are not so large that we can afford to be fastidious. And, after all, the work of Curtius has merits of its own, which, in former generations, made it a favourite with English scholars, and which still make it a popular text-book in Continental schools. Though not yet included, we believe, in the excellent series of Haupt and Saupe, it figures in the list of Teubner's School Classics with German notes, and a plain text of it has been issued by Hedicke (Berlin: Weidmann), which forms the basis of the present edition. The reputation of Mr. Heitland is a sufficient guarantee for the scholarship of the notes, which are ample without being excessive, and the book is well furnished with all that is useful in the nature of maps, indexes, and appendices.

AMONG recent numbers of Messrs. Macmillan's classical series we notice first Mr. W. W. Capes' *Livy, Books XXI. and XXII.: Hannibal's First Campaign in Italy*. It is needless to say that, from the historical and antiquarian side, Mr. Capes has treated his subject admirably. We cannot speak with quite as unmixed praise of the philological part of the commentary, though we would not disparage unduly a book which is unquestionably a great advance on previous editions. Thus we cannot but think the prominence given to Corssen's etymological speculations excessive in a work not primarily intended as a treatise on Latin etymology. And in matters of verbal interpretation and syntax Mr. Capes does not seem to us so safe a guide as in those subjects which he has made more especially his own. For example, in xxi., l. 7, 8 (*duae Romanae legiones cum suo iusto equitatu*), it is surely clear from the clauses following that *suo* and *iusto* are not mere equivalents, as Mr.

Capes' note seems to imply. Rather *suo* = *Romano* and distinguishes the 600 Roman cavalry from the 1,600 of the allies; just as three lines below we have *mille equites socios* contrasted with *sexcentos Romanos*. And in section 9 of the same chapter we cannot imagine why Mr. Capes takes *eodem versa* to agree with "*millia* . . . or all the forces specified." No wonder that, holding this view, he should call the reading of the text "harsh." But why not construe *eodem versa* with *Gallia provincia*, and understand *eodem* to refer to Spain, the centre of operations for one Consul, as Africa was for the other? In his note on xxii., 4, 2, the editor seems to separate *ubi* from *maxime*, which surely should be taken together, "exactly where" (like *quum maxime*, xxv., 33, &c.). In section 4 of the same chapter, Madvig is represented as "suggesting *acceptae* for *deceptae*, but not venturing to change the text." But Madvig now (see *Emendationes Livianae*, 1877) retains and justifies *deceptae*. In xxii., 5, 1, Mr. Capes' "state of panic" suggests a wrong idea of the meaning of *trepida*. The essential idea of *res trepida* is not, if we may so express ourselves, *subjective*, but *objective*; it is not "a state of alarm," but "an issue trembling on the balance"—a "critical moment," or (to borrow a vulgar but expressive phrase) "a case of touch-and-go." Again, in xxii., 7, 4, *auctum ex vano* is not, as Mr. Capes says, Madvig's suggestion, though it is adopted by Madvig, who calls it "*Walchii coniectura*" (*Emend. Liv.*, s.l.). A more important misrepresentation of Madvig's present views is to be found in the note on xxi., 59, 7. He now rejects, and combats in a note of some length in his *Emendationes*, the reading *magis dubia aut*, which Mr. Capes describes him as thinking "probable." Some of the above errors may be mere slips due to haste, but the note on xxi., 53, 5, strikes us as involving a real and grave misapprehension of a fundamental doctrine of Latin syntax. "*Quantum ingemiscant . . . si videant*" is a quite regular and normal instance of an hypothesis relating to a purely imaginary future event: "How would they groan, if they were to see?" [cf. Roby, *Lat. Gr.*, 1532 (a.)]. And Mr. Capes' note, "The pres. subj. implies that the shades of their ancestors were actually conscious of the disgrace," seems to us not only needless, but in point of fact untrue. Does Horace's "*Ter si resurgat murus aeneus*," &c., imply that the wall of Troy "was actually" rising three times? In Mr. Capes' text, which he wisely takes from Madvig, we notice a certain number of inaccuracies which he will correct (we trust) in future editions. There are no less than three on one page (p. 102)—l. 15, *in* omitted before *frumentatores*; l. 19, a comma misplaced; l. 25, *propior* for *propior*. Surely the proofs of this page must have somehow escaped revision! Again, on p. 145 we notice *Sempronius* for *Sempronium*, on p. 118 *naturum* for *naturam*, and on p. 100 *afferet* for *afferret*. Such slips as we have indicated are very unfortunate in a book whose general merits entitle it to a foremost place among the school-books of the future.

AMONG other volumes in the same series which have reached us is Prof. Mayor's *Juvenal, Sat. XII.—XVI.* The amount of learning and ingenuity which the professor contrives to display within the limits of so small a book is something quite surprising. But we cannot honestly say that he has given us the ideal school edition of Juvenal. The notes literally bristle with references to authors whose works are often inaccessible to the average student, and whose names are almost always so disguised by the strange abbreviations which Prof. Mayor employs to economise space that it needs something more than the average student's knowledge of literary history to recognise them at all. Then half the notes, at least, consist of

Greek and Latin quotations often quite as hard to construe as the text they are supposed to explain. And such remarks as the following, which we quote *verbatim*, and which is really no unfair example of Prof. Mayor's method, will have, we are convinced, absolutely no meaning at all to the majority of his readers:—

"In a military diploma from Sardinia dated Hadrian's 11th year of trib. pot. i.e. A.D. 127 Borghesi (*oeuvres* v. 63—71) for VLIO IVNCO reads L. Aemilio Junco, whom with Sex. Julius Severus he makes coss. on 5 Oct. 127. He cites another Aemilius Juncus CIG 1346. But Renier, who had a squeeze of the diploma, asserts," &c., &c. (p. 157).

How many boys, or undergraduates either for that matter, would have patience to unravel a puzzle of this sort? And how much wiser would they grow in the process if they did unravel it? It may seem audacious to join issue with Prof. Mayor on a question of interpretation. But in one passage, at least, we must venture to do so. On *eodem* in *Sat.* xiv., 8, he annotates "as the truffle;" and on *mergere*, in the next line, "to swallow xi. 39." As to the first point, comparing the use of *idem* in vv. 5, 30, 76, we cannot doubt that the old explanation "as his father" is the correct one. And as to *mergere ficellas*, considering that we have just had *radere tubera* and *condire boletum*, it seems more natural to understand *mergere ficellas* of sousing the beccaficoes in the sauce than of "swallowing them." Nor, we think, does Prof. Mayor's quotation justify his interpretation. "*Mersis in ventrem*" we find there; and this is manifestly no proof that *mergere* can stand alone as simply equivalent to *vorare*.

MR. SIMPSON'S *Catullus, Select Poems*, in the same series, has evidently been produced with great care, and in many respects is a creditable performance. But we do not greatly admire his introductions and preliminary essays, which are, to say truth, somewhat pompous and tawdry in style. Nor do we think his style of translation felicitous on the whole (e.g., lxii., 54, *mitem educat uvam*, "plump the mellow cluster"; ii., 8, *cum gravis acquiescet ardor*, "when my crushing fire shall slacken"; iv., 3, *neque ullius natantis impetum trabis nequise praeterire*, "no timber floated whose dash she failed to head"). And we are quite clear that his notes contain a good deal of translation and paraphrase, which can serve no end but that of sparing the student a reference to his dictionary, and which might just as well, or better, have been omitted. But his critical remarks are sensible, and he has consulted all the best authorities. There are two appendices, one on the "Versification of Catullus," and one on his diction, which must have cost the compiler enormous trouble, and are really valuable contributions to the questions with which they deal. In a list of the obligations of Catullus to Greek authors (p. xxxii. of the preliminary matter), we miss a notice of the correspondences between Cat., lxii., and the Epithal. Fragm. of Sappho (94, 95, Bergk). On the whole, we think that with some judicious pruning this would make an excellent school-book; and it might be well that this pruning should extend here and there to the text, for we cannot consider such passages as lxi., 128—150, desirable reading for a young student.

A *Child's First Latin Book*, by Theoph. D. Hall (Murray), and *Elementa Latina*, by W. H. Morris (Longmans), are fair samples of the kind of book which any teacher of moderate experience could produce on a fortnight's notice. They consist half of paradigms and the like, which are to be found in any grammar, half of exceedingly dull sentences in Latin and English for translation and re-translation. We suppose there must be a demand for such books, as they continue to appear; but we cannot imagine

where such a demand exists, and we pity the boys who are its victims.

EQUALLY dull are the sentences in Mr. Sykes' *Introductory Exercises in Latin Prose* (Collins), but it is something that he does not pad his book with paradigms. Mr. H. Belcher's *Short Exercises in Latin Prose Composition* (Macmillan) is a work of more merit, and might be useful in the hands of a good teacher. But we should think it a pity to confine a boy's first attempts at Latin prose wholly to the translation of isolated sentences, however well selected. Such work has its uses, but it is tedious when carried beyond a certain point, and tedium is a fatal obstacle to intellectual development. *The Synthetic Latin Delectus*, by Edward Rush (Macmillan), is introduced with a considerable flourish of trumpets, in the shape of a highly panegyrical Introduction by Dr. W. F. Moulton, and an author's Preface in which the polite phrases of the patron are repaid with interest by the client. "The plan of the work," says Dr. Moulton, "is briefly this—Teach Latin by means of the general principles of analysis." This statement of the plan of the work is undeniably brief, but we fail, unfortunately, to grasp its precise meaning. Nor does an examination of the work itself reveal any special novelty of plan in its first part, beyond the adoption in headings of sections of an exceedingly cumbersome and repellent terminology. In part ii., however, we do seem to trace a plan which is certainly novel, and which may, for anything we know to the contrary, be analytical. First, we have eight pages of alternate short verse and prose extracts, sandwiched together in the oddest conceivable manner; two lines of Caesar, then two lines of Ovid, then two more of Caesar, and so on. Next comes a page of rather longer prose extracts, then a page of similar verse extracts, &c., *ad nauseam*. Dr. Moulton informs us in his Introduction that he intends to use this book at a school of his own, and that he "anticipates the happiest results from this course." We hope he may get them!

We notice *Tracts on the Greek Language*, Nos. VIII., IX., and X., by Frederick Parker (Simpkin and Marshall), only on account of its misleading title. Really, the book consists only of sundry arrogant and ignorant little disquisitions on the text and interpretation of the Greek Testament. In tract No. IX. the author tells us that "the time has now arrived when the comparative value of the MSS. of the Holy Scriptures ought to be definitely determined." This desirable result he proposes to attain by drawing a line at the sixth century, ignoring all subsequent MSS. and editions, treating all earlier MSS. as of equal authority, and, where the readings of these differ, accepting "that reading which is contained in a majority of them" as "the text of the *Revelation of God*." Should this counting of suffrages result in a "tie," Mr. Parker would give the senior MS. a casting-vote, but would allow the dissentients to record a protest in the shape of an alternative reading, to be placed, "not among the marginal references," but by itself, or, as Mr. Parker prefers to put it, "by themselves"—"at the foot of the page, and in type the same size as the text." (The italics above are all Mr. Parker's own.) We will not follow our author in his remarks on what he is pleased to call "uncial MSS.," nor pause to inquire why "the Greek language" in his hands dispenses with accents, with breathings, and even with the *iota subscriptum* (e.g., on p. 8, *τη τριτη ημερα*, &c.). Nor will we endeavour to trace the meaning of his remark (pp. 38, 39) that "οι and ος" are "now represented to express in English precisely the same sense." We will only note that his "grammatical doctrine respecting the Real Presence" is based on an

assertion that a Greek neuter pronoun cannot possibly refer to an antecedent masculine or feminine noun. Let Mr. Parker sit down and read the article on οἱτος in his "Liddell and Scott" and he will rise, we hope, "a sadder and a wiser man."

NOTES AND NEWS.

WE are pleased to hear that the appointment of a successor to the late Dr. Bleek, as Keeper of the Grey Library at Cape Town, and as specially entrusted with the continuation of Dr. Bleek's researches into the languages of Southern Africa, has been sanctioned by the House of Assembly. Prof. Max Müller's petition for such an appointment, addressed to Sir Bartle Frere, and printed in the ACADEMY of July 5, has received the signatures of several more scholars, such as Prof. Steinthal, of Berlin, and Prof. Noire, of Mainz, in addition to those published in the ACADEMY of July 19.

MESSRS. GRIFFITH AND FARRAN will publish during the autumn *The Royal Umbrella*, by Major A. F. P. Harcourt, author of *The Shakspeare Argosy*, &c. It will be illustrated by Linley Sambourne.

A SERIES of essays entitled *Campaigning Papers* is about to be published in view of the approaching general election. The first, on *The Functions of Radicalism*, will be issued immediately by Mr. H. J. Infield.

MESSRS. C. KEGAN PAUL AND CO. will publish next month a new work by the author of *The Childhood of the World*, entitled *Jesus of Nazareth; embracing a Sketch of Jewish History to the Time of His Birth*.

MESSRS. CHATTO AND WINDUS will shortly publish a little book on Witchcraft in Shakspeare's days, and his progressive treatment of it in his plays, by Mr. T. Alfred Spalding, LL.B., Treasurer of the New Shakspeare Society. The book is a re-written enlargement of Mr. Spalding's paper "On the Devils in Shakspeare," read before the New Shakspeare Society.

MESSRS. J. AND R. MAXWELL will issue, next week, Miss Braddon's thirty-fifth novel, *The Cloven Foot*, in three-volume form, and at the same time they will publish *Lottie's Fortune*, a novel in three volumes by Mr. Frederick Talbot. Miss Braddon has been busy upon her new annual, *The Mistletoe Bough*, which will appear early in November. As an indication of the revival of business in the book trade, it may be stated that 25,000 copies of *Vixen*, at two shillings, were sold within the first fortnight of publication.

MRS. GELLIE'S (M. E. B.) new story is entitled *Stephen the Schoolmaster: a Story without Plot*. It will be published by Messrs. Griffith and Farran in the "Stories for Daughters at Home" Series.

MESSRS. BICKERS AND SON have in the press a new work illustrative of the time of Charles II., entitled *Pepys and his Times*, by Mr. Henry B. Wheatley. The same publishers are preparing new editions of Mrs. Cowden Clarke's *Concordance to Shakspeare and Girlhood of Shakspeare's Heroines*.

MR. WILLIAM LEIGHTON, of Wheeling, West Virginia, U.S.A., has just published a pleasant *Sketch of Shakspeare: his Life, Works, and Genius*. Its tone is very sympathetic, but the old forgeries have unluckily been trusted in one or two places of the Life.

MESSRS. ROUTLEDGE announce *Every Girl's Annual* for 1880, edited by Alicia Amy Leith; *The Imperial Natural History Picture Book*; *Gaspar the Gaucho: a Tale of the Gran Chaco*, by Capt. Mayne Reid; a new edition of Miller's *Common Wayside Flowers*; *Theatrical Scenes and Tableaux for Children*, by Keith Angus, &c.

MESSRS. GRIFFITH AND FARRAN have the following new three-volume novels in preparation:—*Worthless Laurels*, by Emily Carrington, and *Louis; or, Doomed to the Cloister*, a tale of religious life in the time of Louis XIV., by M. J. Hope.

THE Religious Tract Society announces for immediate publication a volume of *Pen and Pencil Pictures from Bible Lands*, embracing countries mentioned in Scripture, east and west, beyond Palestine and Egypt, which are already described in the society's similar volumes, *Those Holy Fields* and *The Land of the Pharaohs*.

THE same society has in preparation a work by Dr. Stoughton on *Historical Theology: a Popular Account of the Character and Progress of Religious Thought from the Earliest Christians to the Present Time*; also a work on the origin and development of life upon the earth, by Dr. Dawson, of Montreal, entitled *Links in the Chain of Life*.

IN illustrated and juvenile books for the season, the society promises the customary variety: among the rest a story illustrative of the religious difficulties and conflicts of our times, by a new writer, entitled *Doubts and Certainties*.

A STORY for children, entitled *Kitty and Bo; or, the Story of a Very Little Girl and Boy*, by A. T., will be published shortly by Messrs. Griffith and Farran.

MR. E. A. SONNENSCHN, M.A., Assistant Professor in the Glasgow University, is about to issue an edition of the *Captivi* of Plautus, for which he has made a collation of the important MS. in the British Museum known to scholars since Ritschl as MS. J. No complete collation of it has hitherto been published. Messrs. W. Swan Sonnenschein and Allen will be the publishers.

WE are requested to state, for the information of English and Continental subscribers to the journal published by the South African Folk-lore Society, that it has hitherto proved impossible to obtain the July number of that periodical from the printers. The delay is stated to be occasioned by the heavy pressure of work upon the latter, who are also Government printers, during the present session of the Cape Parliament.

DR. GEORGE MACDONALD's new story, "Psyche," is commenced in the September number of *Kensington*.

WE learn from the *New York Nation* that Signor Giuseppe Colucci has just published at Genoa in three volumes the Reports of the ambassadors of the Genoese republic at London relating to the American Revolution. The first part is a concise history of America by the editor. The second part begins with the official correspondence of Francesco Ageno, then Genoese ambassador at London, containing his Reports to the Council of the Ligurian republic, from May 4, 1770, to December 26, 1777. Volume ii. brings these down to December 12, 1780. Colucci says that these letters, preserved in the State archives at Genoa, are perhaps the only official documents which Italy possesses relating to the American Revolution, and that they will prove useful, not only for the annals of the United States, but also for the history of Italian diplomacy; and he adds, concerning Ageno, that he "at no time deceived himself about the causes or the chances of the war," and points to Ageno's remarkable letter of August 25, 1775, in which he says, concerning the Philadelphia Congress and its enactments, that "they are no evidence of an accidental or transitory rebellion, easy to suppress; rather, of an undertaking conceived long before, pursued with vigour, and till now sustained with intrepidity."

A HISTORY in modern Hebrew of the war of 1870-71 has just been published in Paris.

Paradise Lost has recently appeared in a Russian translation.

THE *Revue Politique et Littéraire*, in its last issue, has a note on the proper employment of English titles, which is generally accurate. There is, however, one slip: "Duc de Hartington" is scarcely more correct than "M. de Hartington," which the writer condemns. The "mince marchand" or "humble artisan" could have set the *Revue* right on this point.

M. HENRI MARTIN, of the French Academy, is about to pay a visit to Greece.

THE unfinished autobiography of Luigi Settembrini is at last to be given to the world. It is entitled *Le Mie Memorie*, and will be published by Morano (Naples).

ON the 20th inst. there will be a congress in Naples of the different historical associations of the kingdom of Italy for the purpose of deciding on some fixed plan of co-operation. Hitherto each "Società di Storia patria" has carried on its work independently, but the need is now felt of co-ordinating the mass of historical material in order to facilitate the labours of future writers on the general history of Italy.

M. ARMAND DU MESNIL has been succeeded by M. A. Dumont as Directeur de l'Enseignement supérieur.

THE Comte de Puymaigre will shortly publish a second edition of his *Chants populaires recueillis dans le Pays messin* (Champion), and *Chants populaires des Peuples romans* (Vieweg).

THE *Bulletin* of the Society for the Study of Questions relating to the Higher Education for July 1879 (Hachette) contains an article by M. B. Buisson on the University of London.

M. E. BELIN is to publish shortly a work by M. Harant entitled *Emendationes adnotationesque ad Titum Livium*, dealing principally with the last five books of Livy.

MESSRS. GRIFFITH AND FARRAN are preparing a new illustrated edition of *The Little Pilgrim*. It will contain a large number of outline engravings by Helen Petrie.

THE Phœnician inscriptions in the Cernola collection at the New York Metropolitan Museum are being photographed for the Commission of the *Corpus Inscriptionum Semiticarum* of the French Academy, at the suggestion of MM. Renan and Clermont-Ganneau.

MR. MATTHEW ARNOLD has laid us all under a great obligation by the exquisite little volume in which he has presented to us "everything, or nearly everything, which may best serve Wordsworth with the majority of lovers of poetry," to borrow the words of his Preface, of which we have already spoken. This latest addition to the "Golden Treasury Series" is worthy of the poet and of the critic, and cannot fail to enlarge the already wide circle of Wordsworthians.

Fifty Years in Sandbourne, a sketch, by Cecilia Lushington, is in preparation by Messrs. Griffith and Farran, who will also publish shortly a new and revised edition of *Ambition's Dream*.

MESSRS. WARD AND LOCK's *Pictorial Guide to the Environs of London*, a new edition of which has just reached us, will prove serviceable to many beside country cousins, though it is occasionally open to criticism on points of detail.

AMONG new editions Messrs. Griffith and Farran will publish Mrs. Lee's *Adventures in Australia*; or, *the Wanderings of Captain Spencer in the Bush and in the Wilds*, which has undergone some slight revision; *Hand*

Shadows to be Thrown upon the Wall, designed by Henry Bursill; *Cast Adrift: the Story of a Waif*, by Mrs. Herbert Martin; *Starlight Stories, told to Bright Eyes and Listening Ears*, by Fanny Lablache; *The Book of Remembrance for Every Day in the Year*; W. H. G. Kingston's *Missing Ship and Peter the Whaler*; and *The Young Vocalist*, by Mrs. Mounsey Bartholomew.

WE have received *Notes and Extracts on Everlasting Punishment and Eternal Life, according to Literal Interpretation*, by Mrs. MacLachlan of MacLachlan (O. Kegan Paul and Co.); *Life's Noon-tide*, by the author of *Life's Morning* (R. T. S.); *Confirmation*, by the author of "The Gospel in the Church's Seasons" Series (Griffith and Farran); *Essays on Castism and Sectism*; or, *Some Aspects of Human Nature*, by J. Kerr, M.A. (Edinburgh: Edmonston); *Jesus*, by William Renton (Keswick: W. Renton); *A Guide to Ordination in the Church of England*, by the Rev. T. W. Wood (Bemrose); *A Guide to the Matriculation Examination of the University of London* (Groombridge); *The Ultimate Triumph of Christianity*, by Horace Field, B.A. (O. Kegan Paul and Co.); *Conditional Immortality: Plain Sermons on a Topic of Present Interest*, by W. R. Huntingdon, D.D., Rector of All Saints', Worcester, Mass., U.S.A. (Elliot Stock); *An Historical Sketch of the Life of our Lord, with an Introduction and Notes*, by W. Ireland Gordon, M.A., B.D. (Edinburgh: Blackwood); *The Evangelistic Baptism Indispensable to the Church for the Conversion of the World*, by the Rev. James Gall (Gall and Inglis); *The Consummation of the Age: being a Prophecy now Fulfilled and Interpreted in the Writings of Emanuel Swedenborg* (Longmans).

A SING-SONG.

Love is young and Love is old
(Sing, sing, all ye that may);
Love is sad and Love is gay;
Every day
Flaming hearts are waxing cold.
Youth is weak and Youth is bold
(Sing, sing, all ye that may);
Youth for naught shall toil or play,
Sages say;
Where is Wisdom bought and sold?
Age is right and Age is wrong
(Sing, sing, all ye that may);
Honour comes when heads are gray;
Hush! away!
Something hoarse is Wisdom's tongue.
Song is old and Song is young
(Sing, sing, all ye that may);
Breathing from the poet's clay,
Every lay
Tunes a sweeter yet unsung.

E. PURCELL.

NOTES OF TRAVEL.

WE regret to learn that the climate of Africa has claimed another victim in the person of the Rev. A. W. Dodgshun, one of the six missionaries who originally composed the London Missionary Society's Tanganyika expedition. A telegram from Aden reached the Society last week, announcing his death seven days only after his arrival at Ujiji, which he struggled so long and so arduously to reach. After the long delay which this expedition experienced near Mpwapwa, Mr. Dodgshun, accompanied by M. Philippe Broyon, led the caravan which conveyed the heavy portion of the stores, and which, as we have before recorded, met with serious difficulties in Mirambo's country. Mr. Dodgshun, who was only thirty-two years of age, received his education, we believe, at Cheshunt College, under the Rev. Dr. Reynolds.

THE Lisbon Geographical Society have re-

quested M. Paiva d'Andrada to communicate to them all information of scientific interest which he may collect during his visit to the countries on the River Zambesi.

THE Chilean Hydrographic Department have recently published, with a map, some useful notes on the orography and hydrography of the regions bordering on Lake Titicaca, their population, resources, commerce, and the routes which unite the various centres. Information respecting some of the neighbouring departments of Peru and a portion of Bolivia is also included in the work.

A TELEGRAM from St. Petersburg states that the final arrangements have been made for the despatch of an expedition to investigate the practicability of diverting the Oxus into its old bed, and thus causing it to flow into the Caspian. The expedition will consist of three divisions, two of which will be sent to Krasnovodsk, on the Caspian, and to Khiva, to make the necessary surveys, &c., on the steppes, while the third will examine the river and its delta. The last has already started, but the other two will not commence operations till January, in consequence of the present disturbed condition of the Turkoman steppe.

THE last mail from Australia brings intelligence respecting two expeditions which are about to undertake useful work in opposite parts of the continent. Sir Thomas Elder, of Adelaide, who has already done much to make us acquainted with the unknown regions of the interior, contemplates further explorations in the north-west, of which but little is even now known, and he proposes to send a party there under Mr. Jesse Young, who was one of Mr. Giles' assistants in his celebrated journey in 1875 from Beltana Station, South Australia, to Perth, the capital of Western Australia. Mr. Tietkins, another of Mr. Giles' assistants in the same journey, has already started on an expedition into the interior from Fowler's Bay, on the western sea-board of South Australia, for the purpose of exploring the country as far north as the Musgrave Mountains. He intends to establish a *dépôt* at Ouldea or Youldah, and then to proceed to Oldabrinna, but, on account of the dry state of the country, he will have to move forward with great caution. Though he will cross his route in 1875, the greater part of the country to be traversed is quite new. Mr. Tietkins, however, believes that large tracts will be found well adapted for sheep-farming.

THE September number of the *Monthly Record of Geography* opens with the late Mr. Keith Johnston's interesting account of his preliminary trip from Zanzibar to Usambara, accompanied by notes on the geology and fauna of the region from the pen of Mr. J. Thomson, his scientific assistant, who is now in command of the East African Expedition. The route taken by the party can be readily followed on the capital map, which is a reduction of Mr. Johnston's original drawing. This map is a great improvement, as far as it goes, on that drawn by the Rev. J. P. Farler for the Universities' Mission. A large portion of the present number of the *Record* is occupied by Mr. John Ball's lecture on the origin of the flora of the European Alps, to which are appended Sir Joseph Hooker's remarks. The geographical notes are good, though there is not much that is exactly new. The details respecting Col. Grodekof's route from the Oxus to Herat, and Oshanin's expedition in the Pamir region, are of importance to cartographers. The obituary notice of Mr. Keith Johnston is written in a kindly and sympathetic manner, and corrects some erroneous ideas respecting his career. Mr. Johnston, we learn, while in Germany, studied chiefly at Leipzig, and was in no sense indebted for his scientific training to Herr Perthes' establishment at Gotha. Among the remain-

ing contents of the September number the most noteworthy is the address delivered by Mr. C. R. Markham to the Geographical section of the British Association, which will be supplemented next month by a summary of the papers and discussions.

PROF. NORDENSKJÖLD arrived at Yokohama, in Japan, on the 2nd inst., and proposes to continue his home voyage on the 16th. He was detained 264 days in his winter quarters on the coast of the Chukchi, from whom he was able to procure ample supplies of fresh meat and fish. During his passage through Behring Strait he carefully dredged the sea-bottom, and was fortunate enough to come across a *Rytina Stelleri*, a large marine animal not seen since 1786. Prof. Nordenskjöld is of opinion that the north-east passage will be found to afford a safe and sure route between Europe and Asia, and thinks highly of the future trade of the Lena basin, which drains an area of 800,000 square miles, and taps a very considerable portion of Northern Asia.

PETERMANN'S *Mittheilungen* publish a list of altitudes determined by Dr. J. Rein in Japan. The highest summits measured are the Fuji-no-yama, 12,288 feet; the Ontake, 9,850 feet; the Hakusan, 8,922 feet; the Asamayama, 8,288 feet; and the Nantaisan (Futa-ara-yama), 8,335 feet.

OBITUARY.

BARON TAYLOR died in Paris on the 6th inst. at the age of ninety. He was a pupil of Suvé, and turned his military experience, after the Restoration of the Bourbons, to good account for literary and artistic purposes. He wrote five pieces for the stage, and spent his furloughs in foreign travel, the results of which were afterwards published in numerous volumes. On his retirement from the army, he agitated successfully for the restoration of the chief architectural remains of the Middle Ages in France. In 1824 he was appointed Royal Commissioner of the Comédie Française, and signalled his tenure of office by the introduction of some valuable reforms and by sanctioning the performance of *Le Mariage de Figaro* and of Victor Hugo's *Hernani*. In 1827 he was sent to Egypt by Charles X. for the purpose of acquiring the Luxor obelisk; and under Louis-Philippe he was entrusted with numerous artistic and archaeological missions. He also travelled much in various parts of Europe, and brought back many antiquities and works of art, which are now preserved at Versailles, in the Louvre, and other museums and galleries. He is perhaps most widely known by the friendly societies for the benefit of artists and men of letters which he founded, and in which he took the keenest interest to the last. Among his works may be mentioned:—*Voyages pittoresques et romantiques dans l'ancienne France* (1820-54); *Voyage pittoresque en Espagne, en Portugal, etc.* (1826); *La Syrie, l'Égypte, la Palestine et la Judée* (1837); *Pèlerinage à Jérusalem* (1841); *Voyage en Suisse, en Italie, en Sicile, en Angleterre, en Écosse, en Allemagne, en Grèce, etc.* (1843), &c. Baron Taylor was elected a member of the Académie des Beaux-Arts in 1847, and became a Senator towards the close of the Empire.

THE *Scotsman* announces the death of Mr. P. R. Drummond, which occurred at his residence, Ellengowan, near Almondbank, on the 4th inst. He had been well known in the county and city of Perth for the last half-century, and as a bookseller he was the first to start a circulating library in the city. He was a man of literary tastes, and contributed to one of the local papers more than one series of articles on personal recollections of half-a-century of Perthshire poets and other notable Perthshire men. He was a warm admirer and personal friend of the

poet Nicol, who sought his advice in many of his affairs. Mr. Drummond was an active agent in bringing Nicol under public notice, and it was mainly through his instrumentality that the monument was erected at Bankfoot to the memory of the poet. At his death Mr. Drummond was engaged in bringing out a volume entitled *Perthshire in Bygone Days*. He also took an active interest in municipal affairs, and contributed largely to the local literature on such subjects. He was about eighty years of age.

M. DAVID SCHORNSTEIN, better known under his pseudonym of "Georges Stenne," has recently died. He was a native of Alsace, and was born in 1826. He contributed to all the important Jewish papers published in France, and had been on the staff of the *Petit Journal* since its foundation. He translated the sixth volume of Dr. Graetz's *History of the Jews* into French, and wrote various novels, generally dealing with Jewish life, of which the best known are *Les Marranos* and *Perle*.

GOETHE AND THE "FLOH-DISSERTATION."

AMONG the false legends of literary history which are still persistently credited in spite of the most complete refutation, must be reckoned the assertion that Goethe's "Doctor-Dissertation" at Strassburg in 1768 was an "Abhandlung über die Flöhe." The assertion was first made by a certain Vogler, who was both a physician and bookseller in Halberstadt, in a libel published by him under the pseudonym of F. Glover, in 1813, and entitled, *Goethe als Mensch und Schriftsteller*. Alexander Duncker, the Berlin bookseller, deceived by Vogler's representations, published in 1829, as a genuine work of Goethe, the *Dissertatio juridica de eo quod justum est circa spiritus familiares feminarum, hoc est "pulices."* The text was printed both in Latin and German. Robert Schneider immediately afterwards proved beyond all possibility of doubt that this satire, aimed at the jurists of a remote period, had been successively printed in 1684, 1688, and 1704, and thus could not possibly have originated in 1768. Dr. Sabellius, of Heilbronn, as we learn from the *Kölnische Zeitung*, has just re-edited the *Dissertatio*, and it is to be published immediately by the Brothers Henninger. It seems that the probable author of the "Floh-Dissertation," insultingly attributed to the great poet in his old age by Vogler, was Otto Philipp Zaunschliss, Professor of Legal Science at Marburg, who was born at Hanau in 1653 and died in 1729. Goethe's new apologist has shown that Vogler has unwittingly convicted himself of falsehood by a fortunate anachronism. He states that Goethe dedicated and presented the "Floh-Dissertation" in 1768 to his Frederike (F. Brion, of Sessenheim). But the young Frankfurter did not visit Strassburg until 1770, and first became acquainted with Frederike in the autumn of that year, at which time, also, he wrote his real dissertation at his examination, in which he maintained the theme, "That the legislator is not only justified in fixing, but is bound to fix, a certain definite *cultus* from which neither the clergy nor the laity may exonerate themselves"—in fact, a sort of Public Worship Regulation Act.

THE NEW ENGLISH DICTIONARY OF THE PHILOLOGICAL SOCIETY.

WE announced to our readers a few months since that the English dictionary projected twenty years ago by the Philological Society, and for which so much material was then accumulated, is now at length, under the auspices of the Oxford University Press, about to be completed; and we recommended to their notice the "appeal" put forth by the Dictionary

Committee of the society for volunteer assistance in reading and extracting the numerous books not yet examined for the purpose. We are glad to hear that the appeal has met with a hearty response, and that the results of the summer's reading are such as to justify the promoters in anticipating still more important help during the coming winter. Between three and four hundred volunteers are at present "reading" for the dictionary; up to the end of August they had completed 221 books representing some 300 volumes, which had yielded 81,600 quotation-slips; while 485 books were in process, representing twice as many more quotations. Much interest in the matter has been awakened in the United States, where the articles on the subject in the English literary and other journals have been quoted and commended to attention by the newspapers in all parts of the country, with the result that eager offers of help have been received from North and South, from New England and the Far West. It has been a source of agreeable surprise to the promoters to find how many Americans are in possession of early editions of the writers of the seventeenth and eighteenth centuries, which they offer to read for the dictionary. On account of the time lost in receiving and answering letters from America, and the disappointment frequently occasioned to would-be readers by the books which they had chosen being taken up by readers more close at hand before the receipt of their offers, Dr. Murray has found it expedient to revert to the plan arranged for similar reasons many years ago with Prof. G. F. Marsh (now United States ambassador at Rome), and to leave to readers in the States the remainder of the eighteenth-century books not yet taken up and all the works of American authors. For this purpose he has printed and sent to America a list of the eighteenth-century books, and of the few American books, already read or in hand, asking readers on the other side to take up all others as far as possible. Prof. F. A. March, of Lafayette College, Easton, Pa., well known on both sides of the Atlantic for his work in English Philology, has kindly consented to guide and direct the reading in the United States, so as to save as far as possible the time that would be wasted by reference to the editor or committee in this country. The suggestion to readers in America to take up the section of literature above named is not, of course, intended to exclude them from helping in other periods; only that in the latter a reference to the editor in this country is necessary to see that the book has not been anticipated by anyone here. In point of fact, portions of Chaucer, Gower, various Elizabethan, and many seventeenth-century authors are being read in the United States. The promoters of the dictionary cannot too warmly thank the American scholars generally, and Prof. March especially, for the zeal with which they are promoting the work and enlisting readers. Meanwhile, the editor, with the help of Mr. S. J. Herrtage and other assistants, has been hard at work reducing to order the accumulated materials of former years—many of which have lain untouched for a long time—and in adding to these, when arranged and duly deposited in their pigeon-holes, the weekly contributions of present readers, as well as in doing as much as possible towards the permanent work of the dictionary. By means of working with slips which are only pinned together, and can be unpinned to admit of the insertion of additional materials as they come in, a good deal of the permanent work in modelling the articles, &c., can be done, even though the quotations are not complete, which, indeed, they are still far from being, almost every word showing gaps, while for many words no quotations at all have yet been received. We hope that during the coming winter the thousand readers asked by

the society will come forward, and by their united exertions supply the materials still wanted, so that these may be in a measure complete before the work begins to be prepared for press in 1882. The editor (Dr. Murray, Mill Hill, N.W.) will welcome fresh offers of assistance, and will supply intending readers with all necessary instructions.

SELECTED BOOKS.

General Literature.

- BOSC, E. Dictionnaire raisonné d'Architecture. 3^{me} Vol. Paris: Firmin-Didot. 30 fr.
GIOZZA, Pier-Giacinto. Il Sorriso di Beatrice. 2 fr. 50 c.
L'Armonie celesti nel Poema di Dante. Napoli: Detken & Rocholl.
GOELER V. RAVENSBURG, F. Frhr. Die Venus v. Milo. Heidelberg: Winter. 8 M.
LE MARCHAND, G. Campagne des Anglais dans l'Afghanistan, 1878-79. Paris: Dumaine. 5 fr.
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CORRESPONDENCE.

BELLEROPHON AND PEGASUS.

London: Sept. 8, 1879.

In the ACADEMY of August 31, 1878, there appeared a short note about an Etruscan mirror, then for sale in London, having an incised design of Bellerophon and Pegasus. The design was unmistakably recognisable as such. But the Etruscan engraver who had here copied from a Greek work had, through ignorance or from choice, substituted for the name of Bellerophon the more familiar name of Herakles. In that there is nothing remarkable to anyone who remembers the freedom with which, on Etruscan scarabs, for example, one and the same name is applied to entirely distinct persons, and is, in fact, applicable to none of them. In the mirrors, also, it is not unusual to find persons brought together who, to judge from the names incised beside them, had no connexion with each other in Greek legend, and in these cases the theory was sometimes proposed that they may have met in the lower world! It is simpler to assume a mistake when, in other instances, it can be proved that mistakes were made. No more obvious instance could be desired than that of the mirror with Bellerophon and Pegasus. The name of the horse is correct enough—*Pecste* for *Pegasus*. But, as I have said, Herakles is substituted for Bellerophon.

Meantime, the mirror has changed hands, as I see from a letter in last week's *Athenæum*

by the Rev. Isaac Taylor. *Pecste* is no longer the name of the wonderful horse, but is an epithet of Herakles meaning the "equestrian." That is, instead of two names, one for the man and the other for the horse, each clearly separate and distinct from the other, we are told that they form only the one name of Herakles with an explanatory epithet. There is no word of Bellerophon, and yet the design is nothing else than the copy of a Greek representation of him and Pegasus.

A. S. MURRAY.

THE CATHEDRAL OF SANTA MARIA DEL FIORE, FLORENCE.

Wakefield: Sept. 4, 1879.

I was myself at Florence the summer before last, and, after a careful examination of the windows in the cathedral, can most thoroughly sympathise with and endorse all that Mr. C. Heath Wilson says in his communication of August 9. The glass is some of the very finest, as regards both material and execution, with which I am acquainted. The entire absence of that form of pitting or shelling decay so common in English and much of the French and German Gothic glass points to an extremely fine texture, admitting only of the most superficial kind of granular decay, which, constantly removed by wind and rain, leaves a surface ever clear, fresh, and perfectly translucent; brilliant, and yet of matchless richness and solidity. The designs, again, are admirable; of the highest artistic excellence, and yet not in the slightest degree compromising, much less sacrificing, the beauty of the material. To "restore" tracery which never existed into these windows which are already perfect, is indeed, as Mr. Wilson says, an "outrage" and an "act of vandalism;" but scarcely greater, or indicative of a more ignorant insensibility, than the wholesale tearing out of quantities of the precious marble casing of the drum of Brunelleschi's magnificent cupola. This might have been tolerated had it been at all necessary, or had the marbles—not in the slightest perceptible degree decayed by age—been taken down in such a way that they might have been replaced entire; instead of this, much of the ancient work has been most wantonly destroyed. I recently exhibited before the Society of Antiquaries a beautiful fragment of marble cornice which, with the exception of a rich nut-brown coloration of the surface by time, was in as fine order and preservation as on the day it left the hand of the sculptor, and yet had been thrown aside as useless; some pieces, also, of "deep green serpentine spotted with flakes of snow," as Ruskin describes them, resembling precious stones rather than building material, perfect in form and undecayed, yet rejected as waste material. It is hard indeed to see these barbarous and cruel mutilations carried on at great expense by men animated, as we may believe, with the best and highest intentions, but entirely ignorant of the value of the treasures which they possess; this abandonment of what is noblest by a generation that knows not Joseph, who, though honoured in Egypt, is, alas! nowhere so great a stranger as in his own country and his father's house.

JAMES FOWLER.

M. COURRIÈRE ON THE SLAVS.

Cookham: Aug. 30, 1879.

I venture to think that the reviewer of M. Courrière's *Histoire de la Littérature contemporaine chez les Slaves* understates the case against the author, in merely charging him with "begging the question" in the paragraph (quoted in the ACADEMY of August 23) wherein the French *Slavophile* condemns the identification of the ecclesiastical Paleo-slavonic with Slovene, by Kopitar and Miklosich, as "quite

arbitrary," and asserts that SS. Cyril and Methodius were of Slavonic origin. As to the former point, Mr. Morfill might have appealed to a piece of evidence (which his critics have failed to shake) produced by Miklosich more than thirty years ago in his edition of the *Vita S. Clementis* (Vindobonae, 1847), an early tenth-century hagiograph, which contains the following passage, identifying Bulgarian-Slavonic with Slovene:—"ἐξευρίσκονσι μὲν τὰ Σκλοβενικά γράμματα, ἐρμηνεύονσι δὲ τὰς θεοπνεύστον γραφὰς ἐκ τῆς ἑλλάδος γλώσσης εἰς τὴν Βουλγαρικὴν" (c. ii., § 3).* As to the second—the nationality of the brother-saints—surely it is not enough to say that "there are considerable grounds for believing that he [Cyril] was by birth a Greek." There is not one jot or tittle of evidence of any kind or sort to support the opposite conclusion, which M. Courrière puts forward as glibly as if Cyril (whose baptismal name was Constantine, son of the Senator Leo, figured as *quidam Sclavus* in a dozen contemporary chronicles and Papal briefs. Indeed, the onslaught on the credit of Kopitar and Miklosich and this latter curious blunder, which is worthy of Orfinus Ragusaensis or Cyprien Robert, are the result of absolute mental confusion as to the condition of things within (say) three degrees of the latitude or longitude of Novi Bazar, a thousand years ago, when what we call Serbia was a portion of the realm of the Bulgarian *Kral*, and when what the Emperor Constantine VII. called Serbia (τὰ Σέρβλια) extended on either side of the Saloniki Railway (Constantine Porphy., c. 32). It is, however, not surprising that the discoverer of the Siberian dialect of Great Russian (!) should ignore the commonplace, mentioned in every book of travels in Jugo-Slavonia, that the dialects of Agram, the Dalmatian coast, the Banal Grenze, Bosnia, Syrmia, or Semendria are really so many varieties of the one Slovene tongue, and often marks of difference of faith rather than of race, distinguished one from the other chiefly in the form of the interrogative pronoun. But, while it is beyond all doubt that the Slavs, whom the Bulgars and Sabiri found in the westernmost portions of the Haemus region in A.D. 670, were Slovenes, it is highly probable that the earlier Slavonic invaders—the Antae and Sclaveni of Procopius, Jornandes Theophylactus, &c.—who had settled in the *Themata* of Thessalonica, Triballia, &c., in the fifth and sixth centuries, and had been nearly exterminated by the Avars at the instigation of Tiberius (Menander, ed. Bonn, p. 1404), were Slovenes also; for it requires no great effort to believe that the name of *Spari* given to them by Procopius (*De Bello Gothico*, lib. ii., c. 14) is either a form or a misreading of that of *Sorb*, the proper name of those Wends of Lusatia who enjoy M. Courrière's sympathies. He should, therefore, be the last to doubt that the remaining Antae who may have survived the arrows of Bajan-Chagan and those who settled in Moesia and Little Scythia were Wends too.

A. R. FAIRFIELD.

SCIENCE.

SULPHURIC ACID.

A Theoretical and Practical Treatise on the Manufacture of Sulphuric Acid and Alkali, with the Collateral Branches. By G. Lunge. Vol. I. (Van Voorst.)

A Practical Treatise on the Manufacture of Sulphuric Acid. By A. G. and C. G. Lock. (Sampson Low & Co.)

WITH the amazing development of chemical industries during the last twenty or thirty

* I quote from Roesler's *Romanische Studien* (Leipzig, 1871, p. 239).

years, the production of oil of vitriol has increased so largely that it may be roughly set down as no less than one and a-half million of tons *per annum*—more than half of this amount being made in the United Kingdom. Not that anything like the whole of this sulphuric acid is brought as such into commerce, by far the larger proportion of it being, in fact, consumed in the works where it is made, in the preparation of soda, superphosphate of lime, &c. Considering the paramount importance of oil of vitriol in all, or nearly all, the manufactures of this country—holding, as it may be said to do, a place only second to that of iron—it is strange that no adequate treatise on its manufacture had been produced until Dr. G. Lunge gave us the splendid volume which now lies before us. True it is that Mr. Kingzett had taken up this subject in a book lately published on the manufacture of acids and alkalis as carried on in England. Roscoe and Schorlemmer also have included an excellent account of the theory and practice of sulphuric acid-making in their *Treatise on Chemistry*. But in thoroughness, in accuracy, in richness of practical suggestion, in criticism, usually generous and just, of all processes noticed or described, and in grasp and exposition of the *rationale* of each chemical action involved in the manufacture, nothing that has been written on the subject here or abroad can compete with this book of Dr. Lunge's. The author's experience fitted him exactly for the work which he undertook. He was formerly manager of the Tyne Alkali Works, South Shields; he has paid numerous visits to all the important centres of chemical manufacture, not only in Great Britain, but in Austria, Belgium, France, and Germany. At present he is occupied in imparting technological knowledge to the students of the Polytechnic High School at Zürich. All these opportunities and all this training have been fully utilised by Dr. Lunge. Before he had begun the great work now under notice he was favourably known in connexion with the Newcastle Chemical Society, to whose *Proceedings* he had contributed many valuable addresses and papers. Dr. Lunge may be congratulated upon the happy choice which he has made of a subject for exposition, while chemical manufacturers and teachers of chemistry may rejoice in the complete and trustworthy guide to the theory and practice of vitriol-making which is at last placed at their disposal.

It is hard to determine the best method of reviewing this technical treatise. We cannot pretend to reproduce here the history of the manufacture of sulphuric acid, with all the successive improvements added to the main process from time to time. Nor can we give any adequate account of the multitudinous and varied uses to which sulphuric acid is put, or of the statistics of the manufacture. But at all events it is easy and may be profitable to state in order the subjects discussed in this volume, the first of two, and wholly devoted to the history, preparation, and properties of the most important artificial compound in the world, sulphuric acid.

There are nineteen chapters in this first volume of Dr. Lunge's treatise; they are

preceded by a few introductory pages, in which the importance of what is commonly called "alkali-making" is discussed. This term, indeed, includes a whole cycle of operations and a whole series of products, some of these being "end-products," such as bleaching powder and the various preparations of soda; others being "by-products" and "intermediate products." Concerning this cycle of operations, of which the production of sulphuric acid is the starting point, we have (on p. 5) a tabular statement, in which the quantitative relations between the materials and products concerned are given in the form of a genealogical tree. From this we learn that under certain conditions 100 parts of pyrites with the consumption of 1.88 part of nitrate of soda will yield 136.3 of sulphuric acid, 3 of copper, 50 of iron peroxide, and a minute proportion of silver. In a second stage of the manufacture, the above-named amount of sulphuric acid acting upon 160.35 parts of common salt produces 176.38 of sulphate of soda on the one hand and 274.4 of hydrochloric acid (at 32° Twaddell) on the other. The further treatment of the sulphate of soda and the hydrochloric acid is then tabulated in the same way.

Chapter i. embraces accounts of the modes of production, and of the chemical and physical properties of the compounds of sulphur with oxygen, and with hydrogen and oxygen. Here the critical discussion of the tables of specific gravities and strengths of dilute acids may be specially commended. Processes of analysing sulphuric acid, both qualitatively and quantitatively, are detailed in chapter ii., while the next is occupied with a brief history of the manufacture of this acid, and with some general notes on the principles of acid-making. Chapter iv. tells us all about sulphur, pyrites, and nitrate of soda, while the two succeeding chapters are devoted to the production of sulphur dioxide from sulphur and from pyrites. The illustrations of the best forms of pyrites burners are all that could be wished. "The Burner Gas," "The Lead Chambers," "Working the Lead Chambers," and "Recovery of the Nitrogen Compounds"—such are the important subjects discussed with minute care and fullness in chapters vii. to x. Up to this point, 201 woodcuts have been introduced to explain the descriptive text, the illustrations sometimes occupying (see the folding plate opposite p. 219) the area of a dozen pages, and sometimes exhibiting so small a matter (p. 272) as the form of the drops of metal in making horizontal lead seams.

A chapter (xi.) on the "Theory of the Formation of Sulphuric Acid" comes next. We must express our regret that Dr. Lunge here employs a most perplexing nomenclature for the oxides and acids of nitrogen: modern chemists no longer speak of N_2O as "hyponitric acid," and of N_2O_3 as "nitrous acid." But the substance of our author's own discussion of the complex processes of reduction, oxidation, and hydration which take place in the lead chambers (pp. 450—59) is masterly; he does not neglect the consideration of the apparently simultaneous occurrence of opposite changes. The purification of sulphuric acid and its concentration occupy chapters xii. and xiii.; the criticisms here introduced of

the processes, suggestions, and results of some inventors and of some writers on these subjects (H. A. Smith, de Hemptinne, Galletly, and others) are, if often severe, probably, in the main, just.

In the last five chapters of Dr. Lunge's volume we have pictures of the general arrangement of the apparatus of sulphuric acid works: then an account of the yields and costs of production of the acid; a description of the nature and uses of the by-products from the pyrites employed; the history of the so-called "Nordhausen" acid, now made only in Bohemia and not in Prussian Saxony; an epitome of those processes for vitriol-making in which the common plan and reactions hitherto alone commercially successful have not been followed; and then, finally, we have a list of the principal applications of sulphuric acid, dilute, concentrated, and fuming, with a few statistics of its production.

The collection, arrangement, and due weighing of the materials gathered into this first volume of Dr. Lunge's must have been a very heavy task; the mode in which it has been performed certainly demands high praise. The illustrations, too, 309 in number, must not be forgotten in estimating the labour involved in the preparation of this work. We can hardly expect to see the second volume soon, but we anticipate that it will worthily complete this important treatise.

For the actual mechanical and engineering data and details needful in constructing oil of vitriol works the volume by Messrs. A. G. and C. G. Lock may be advantageously employed. The authors are consulting chemical engineers, and would doubtless be ready to acknowledge the more scientific and comprehensive character of Dr. Lunge's work. But if we want to know the sizes of the timber posts, the best manner of raising the sides of the lead chamber into place, or how to arrange the weatherboarding which protects the structure from adverse external influences, we may find some explanations, figures, and calculations in Messrs. Lock's volume which will prove of considerable service. On the other hand, it does not exhibit much acquaintance with recent improvements in the accessory apparatus pertaining to vitriol works, while the chemistry of the whole subject is here obviously not a strong point. The plans or illustrations, seventy-seven in number, are good, and include a number of elevations and sections drawn to scale. A. H. CHURCH.

The Kalpa Sūtra of Bhadrabāhu. Edited, with an Introduction, Notes, and a Prakrit-Sanskrit Glossary, by Hermann Jacobi. (Leipzig: Brockhaus.)

VARIOUS theories have been formed to account for the existence in India of the curious sect of the Jains, whose magnificent series of temples on Mount Abu are one of the seven wonders of the Indian world. That this Quaker-like community should have been allowed to continue unmolested after the Buddhists were exterminated or driven out of India is, in fact, very remarkable: and eminent European scholars have supposed the Jains to have been a remnant of the Buddhists who had

saved themselves from destruction or banishment by adopting the Hindu views of caste. This view seemed to receive support from the fact that one of the most ancient and most highly venerated of the Jain saints is often called Gotama Swāmi; while the epithets Buddha, Jina, and Mahāvira are applied alike to the ostensible founders of the Buddhists and the Jains. The wife, too, of the Jain founder was called Yasodā, while the wife of Gotama the Buddha was Yasodharā; and the events of the two founders' lives are placed by their adherents in the same country and under the same Kings. But further knowledge has shown that this plausible theory has no adequate foundation. Indeed, it always rested on inconsistent arguments; for if the Jain founder were Gotama Swāmi, half the supposed coincidences fall to the ground; and if he were Vardhamāna, the husband of Yasodā, then another half do not hold—and in either case the remaining facts are too slender a basis for any trustworthy conclusion.

We now know that the Gotama Swāmi, who was Vardhamāna's pupil, was so called simply because he belonged to the well-known Brāhman family of the Gautamas, and that his personal name was Indrabhūti. Though, therefore, the fact that members of the Sākya and other Kshatriya clans used names otherwise exclusively confined to Brāhmins by descent has not yet been sufficiently explained, yet it is clear that the Brāhman Indrabhūti Gotama Swāmi cannot be the same person as the Sākya Siddhattha Gotama. No one would propose to identify the Buddha with Vardhamāna on account of the mere similarity of their wives' names, and, from what we learn of their systems of belief (if, indeed, Vardhamāna's can be called a system), we can already see that the two founders must have been men of very different mental characteristics.

On the other hand, the Jain tradition that their founder was Vardhamāna, and that he lived in the same period in which the Buddhists place the life of Gotama the Buddha, seems to be confirmed by independent evidence. The word Jain is one of comparatively late origin, and is applied to monks and laymen alike. In the older books of the sect the monks are termed Niggaṇṭhas, and Niggaṇṭhas are mentioned both as well in Asoka's and in other early inscriptions as in the Buddhist Piṭakas; and always in such a way as to show that they were opponents of the Buddhists. In fact the very founder of the Jains is undoubtedly referred to in the Piṭakas under the name of Nigāṇṭha Nātaputta, and one of his disciples under the name of Makkhali Gosāla.*

The principal passage as yet published in which these teachers are mentioned by the Buddhists is in the Sāmaññaphala Sutta,† where a very short and not very intelligible account of their systems of belief is given, together with those of four other "infidel" teachers. One would naturally expect to find some additional information in the com-

mentary on those passages, but the Sumaṅgala Vilāsiṇi only gives us the legends already made public by Spence Hardy from Sinhalese authorities. And it does not tell us even so much as Spence Hardy's sources, for it has nothing equivalent to the important account from the Amāvatura* of Nigāṇṭha Nātaputta's death, which, as being in exact accordance with so much of the corresponding details as has been handed down by the Jains, has afforded a principal ground for the identification of Nātaputta with Vardhamāna, now generally acknowledged to be correct. Beyond that identification, the references to the founders of the Jains in the Buddhist writings are therefore of very small importance, and we must look for any adequate knowledge of the rise and history of this remarkable sect to their own books.

Of these, unfortunately, we know at present next to nothing. Of the more ancient works the names only are known, and it is doubtful whether many of them are still in existence. And of the later works the present is the first and only one of which we have a complete and critical edition. But Prof. Jacobi has chosen well in fixing upon the Kalpa Sūtra as the first of the Jain works to be edited. It is perhaps the most popular of the Jain sacred books, and is better known among them than any of the more ancient works to which reference has been made. The reason for this will be obvious when it is mentioned that the Kalpa Sūtra is, in fact, a summary of those things which a devout Jain ought most especially to know and to hold sacred. It contains the Jain Gospel, the Jain History of the Saints, and a short statement of the most important duties and practices which an ascetic of the Jain order should practise and observe. The work assumed its present shape not earlier than the fifth or sixth century of our era; it possibly contains material of older date, but it is probably only the actual rules of the order that were really composed by its reputed author, Bhadrabāhu. It is but poor evidence for the events of the time of Vardhamāna, a thousand years before, but it is the best we have; and it must not be forgotten that books like this rest on an unbroken train of tradition, and are written under the influence of sacred scruples which would go far to prevent the writer or writers from consciously diverging from the older authorities they regarded with so deep a respect. On the other hand, it is, of course, the best possible evidence for the history of the Jains at the time when it was written—at a time, that is, when they were one of the most numerous and most influential sects in India.

Of Prof. Jacobi's edition it would be difficult to speak in terms of too great praise. It is characterised by all the merits of the best school of German scholarship, and is worthy of the learned author's high reputation for industry, accuracy, and sound critical judgment. As the first considerable published text in Jain Prakṛit, it is a work of the first philological importance, and its

historical value will be apparent from the foregoing remarks.

T. W. RHYS DAVIDS.

SCIENCE NOTES.

Action of Hydrogen on Carbonic Oxide in the Presence of a Red-Hot Platinum Wire.—J. Coquillion has found that, when moist carbonic acid is passed over a red-hot platinum wire many times backwards and forwards, a change of volume is noticed, which, when the gas was shaken with potash, disappeared, to appear again, however, as soon as the operation was renewed, until finally nothing was left but nearly pure hydrogen. The change noticed must take place in accordance with the equation: $\text{CO} + \text{H}_2\text{O} = \text{CO}_2 + \text{H}_2$. The presence of nitrogen does not interfere with the change. The conversion of carbonic oxide into carbonic acid during the decomposition of water vapour cannot take place all at once, for between the CO , CO_2 , H , and H_2O a state of equilibrium is set up which limits the reaction. A moist mixture of 31.50 volume per cent. of carbonic oxide, 8.08 per cent. of hydrogen, and 60.42 per cent. of nitrogen increased in volume 10 per cent., and was changed into 21.3 per cent. of carbonic oxide, 10 per cent. of carbonic acid, 18.08 per cent. of hydrogen, and 60.62 per cent. of nitrogen. Pure carbonic oxide increased 30 per cent. in volume, and the mixture consisted of carbonic acid 30 per cent., hydrogen 30 per cent., and carbonic oxide 70 per cent. The author has made these experiments during some investigations of the gas formed in Siemens' generator furnaces. They are fed with coke, and it was not possible to convert the whole of the carbonic acid into carbonic oxide, however high the layer of ignited coke be made. The vapour of water contained in the latter takes part in the reaction by re-oxidizing the carbonic oxide. The greater its quantity the higher rose the percentage of carbonic acid and of hydrogen. This reaction takes place in smelting-furnaces. Ebelman held that hydrogen acted directly on coke, while it is evident from the above that it is really carbonic oxide which enters into the reaction (*Compt. rend.*, lxxviii., 1204).

The Fossil Forests of the Yellowstone Park.—Evidences of volcanic activity during the tertiary period are presented on an enormous scale in the rocks of the Yellowstone National Park. The volcanic series there reaches a thickness of upwards of 5,000 feet, and consists in large measure of stratified deposits, such as breccias, conglomerates, and sandstones, themselves made up of fragmentary volcanic matter which has been re-deposited by water, or, as the American geologists now say, "sedimented." In these strata are multitudes of fossilised trees, having their woody tissues replaced by silica. An interesting account of these fossil forests, written by Mr. W. H. Holmes, of the Geological Survey of the Territories, has just appeared in the *Bulletin* of Dr. Hayden's Survey. The report is accompanied by a section showing great numbers of erect tree-trunks, which stand out from the face of the rock like so many columns of a ruined temple. There is at least a vertical mile of rocks with numerous tiers of these silicified trees, clearly representing the ruins of forest upon forest. Such a succession of old land-surfaces reminds one of the conditions under which the coal-measures were formed.

Norwegium, Scandium, and Uralium.—According to a short note in the *Chemical News* of last month, a metal named norwegium has been detected and isolated by Dr. Tellef Dahl, in a specimen of copper-nickel from Kragerö, in Skjærgaarden. The colour of the pure metal is white, with a slight brownish cast. When polished it has a perfect metallic lustre, but after a time

* Not Makkhali Gosāla as stated by Prof. Jacobi at pp. 1, 2, where he proposes a needless theory to account for the supposed change from Makkhali to Mankhali.

† Grimblot's *Sept Suttas Pāli*, 115, 126. Compare Childers' *Mahāparinibbāna Sutta*, p. 58.

* Prof. Jacobi, p. 6, wrongly supposes this Sinhalese word to be equivalent to Sanskrit *Ātmavātara*. *Āma* is the Sinhalese form of *amrita*, ambrosia (i.e., Nibbāna), and not of *ātman*, and *watura* is simply "liquid, drink, water."

it becomes covered with a thin film of oxide. It can be flattened out in an agate mortar, and in hardness it resembles copper. The melting point is 350°C., and the specific gravity 9.441. Its equivalent appears to be 145.9. Only one oxide, NgO , has been obtained. With sulphuretted hydrogen it gives a brown sulphide, even in strongly acid hydrochloric solution, which re-dissolves in ammonium sulphide. With a slight addition of potassium ferrocyanide it gives a brown, but with larger proportions a green precipitate. The sulphuric acid solution is turned brown on the addition of zinc, and the metal is deposited in a pulverulent state. The solutions of this metal are blue, but become greenish on dilution. P. T. Cleve has isolated the metal *scandium*. It occurs in the gadolinite of Ytterby, the mineral containing 0.02 per cent. of the oxide. The yttrite of Arendal contains 0.04 per cent. (*Bull. Paris*, xxxi., 486). Antony Girard states (*Bull. Paris*, xxxii., 3) that he has met with a new metal, to which he has given the name of *uralium*, in association with platinum, and that he hit upon it some years ago.

The eighth general meeting of the German Astronomical Society was opened at Berlin on the 5th inst., Prof. Krüger, director of the observatory at Gotha, being in the chair.

PHILOLOGY NOTES.

Arjuna. Ein Beitrag zur Reconstruction des Mahābhārata. Von Adolf Holtzmann. Since Prof. Lassen's critical study of the Mahābhārata and Goldstücker's famous article in the *Westminster Review* little has been done to elucidate the gradual growth of that enormous Sanskrit epic. Its importance in many ways for the history of India has long been admitted, but its huge size and its tedious repetitions have deterred even the most determined investigators. Prof. Holtzmann has now taken up this line of research on a new plan. He has selected Arjuna, one of the chief heroes of the poem, and has followed his history to the end. This brings clearly into light the great alterations that have been made in the original text, chiefly, it now appears, with the object of glorifying Siva and saving the character of Arjuna in many questionable acts. The poem being a book of the Kshatriyas, or warrior caste, would naturally refer rather to Vishnu than to Siva, for the former is the god of that caste; but the author, though he has detected that the passages relating to Siva are interpolations, does not seem to have detected the influences which brought this about. There can be little doubt that it was done by the Brahmins, whose god was originally Siva, and it must have been effected before the seventh century A.D., when that caste began to worship Vishnu. An interesting question remains as to whether any interpolations have been made since the rise of the modern sects. This will probably be determined in the affirmative when the South-Indian recension is examined, for it differs greatly from that of North India. It is much to be desired that Prof. Holtzmann should continue his very laborious but interesting researches.

The principal articles in the *Romania* for July are a description by P. Meyer of some Old-French MSS. at St. John's, Cambridge; and an examination by G. Paris of the romance of the *Châtelain de Couci*, on which is based the fifteenth-century English poem of *The Knight of Courtesy*. A miracle-play on Abraham's sacrifice, in the Lower-Engadin dialect of the seventeenth century, is reprinted by J. Ulrich; O. Nigoles gives numerous instances of the loss of *i* between vowels (as in Portuguese) in modern Provençal dialects; and V. Smith contributes some old songs, collected in the district of the Upper

Loire. Of the shorter articles, there may be noted H. d'A. de Jubainville's remarks on the kind of poetry denoted by French *lais*, Middle-Irish *laid*; some French etymologies, mostly dubious, by H. Wedgwood; and G. Paris's review of Ulrich's *Die formelle Entwicklung des Participium praeteriti in den romanischen Sprachen*. The number concludes with the usual chronicle (in which H. Nicol's article on the French language in the last volume of the *Encyclopaedia Britannica* is favourably mentioned) and notices of other Romanic periodicals.

DR. WILHELM BACHER, whose translation of the works of Nizami has entitled him to a high place among Persian scholars, has just published at Strassburg (K. Trübner) a translation of Sa'di's *Aphorismen und Stengedichte* (the *Sahibiyeh*), which will be welcome to all lovers of the purest and least Oriental of Eastern poets. The aphorisms, it is true, will not add much to Sa'di's reputation in England, but their graceful language and their high tone will recommend them to those who already know the *Gulistān*; and Dr. Bacher's introductory account of the life and works of the poet is a valuable addition to Eastern biography.

The New York *Nation* calls attention to a *Diccionario de la Lengua Maya*, by Don Juan Pio Perez (Merida de Yucatan), which will be welcome to Americanists. The author was born in 1798 at Merida, a short distance only from Uxmal and other ruined cities, and a long sojourn in the interior of the peninsula enabled him to study the inland dialects. He had carried his work as far as the letter U at the time of his death in 1859. In 1870 the Maya scholar, Dr. O. H. Berendt, was induced to complete the dictionary from the materials left by Perez. The number of vocables explained is about 22,000. Maya possesses considerable facilities for word composition, and we often find words counting from five to seven syllables; this is partly due to the circumstance that this idiom is simultaneously a prefix and a suffix language, and partly to the frequent use of syllabic reduplication. The accented syllable is not marked as such in Perez' book because the emphasis skips from syllable to syllable in Indian languages, but special care is given to describing the pronunciation of the sounds of the alphabet.

FINE ART.

THE SCULPTURES OF OLYMPIA.

Ausgrabungen zu Olympia, 1877-78. (Berlin: Wasmuth.)

Hermes mit dem Dionysos-kind. Von Georg Treu. (Berlin: Wasmuth.)

THE long-delayed and much-desired volume of photographs from the sculptures found at Olympia during 1877-78 is now, as the phrase goes, in the hands of the public, and no doubt has already given rise to many new opinions on two questions of paramount importance—whether the statue of *Hermes* is in fact from the hand of the Praxiteles whom we all know, or the work of another, otherwise unknown, sculptor of the same name; and, secondly, whether Dr. Treu's reconstruction of the west pediment of the Temple of Zeus is everything that could be desired. The *Hermes*, full-length, appears in three plates, not one of which can be said to redeem the other; and this is particularly unfortunate because the attitude of the figure and its appearance in general, having been indifferently copied by Graeco-Roman artists—as in the Farnese *Hermes* of the British Museum—at first sight

convey an impression of unpleasant familiarity instead of creating a pleasant surprise. Possibly it is to this feeling in some degree that the opposition is due which has been urged against the statue as claiming to be the work of the great sculptor Praxiteles. In the next plate the case is altogether different. There we have the head of the god alone, on a scale large enough, and sufficiently well done, to show what it is made of, and how the original must look. It looks the work of a great master. The type of face is such as had not been thought of till the time of Praxiteles, and very likely Pausanias had other reasons for attributing the statue to him. So beautiful, indeed, is the face that it alone would probably nowhere be objected to as beneath the reputation of Praxiteles. Judges of perfect competency declare the same of the figure after having seen the original; and yet there is the fact that others positively decline to accept it as such. Dr. Treu reserves for another occasion his reply to their arguments; but, after all, this is especially a case where arguments on one side or the other are of no effect unless in confirming what is called ocular demonstration. If Dr. Treu cannot lend his opponents his eyes to see with, it is equally true that they cannot lend him theirs.

In general, the reconstruction of the west pediment of the Temple of Zeus, now proposed by Dr. Treu, recommends itself very highly as compared with that previously made by Gustav Hirschfeld, and in many respects there seems to be good reason for the confidence with which he lays down his explanations, as if nothing else in the world were possible. It may be there is not, but a good theory would make its way, perhaps, better if left to speak for itself.

In the centre of the pediment is the figure now identified as Peirithōos turning to the left to attack the Centaur Eurytion, who has already seized Deidameia, the bride of Peirithōos. As yet the legs are wanting in this central figure, and it is hardly possible to make out what his action had been, still less to conceive that he had stood in the calm disinterested attitude assigned to him by his position in Dr. Treu's reconstruction. If this is Peirithōos, then it would be expected from the description of Pausanias (v., 108) that Theseus would be found immediately on his right, he also turning against a centaur. That there should have been in the centre two such figures, the one turning in one direction, the other in the other, could not be called contrary to the spirit of composition which pervades pediments of temples, since this was the position of Athena and Poseidon in the west pediment of the Parthenon. Dr. Treu places Theseus too far from the centre. As regards the penultimate figure on each side, the theory of a couch is very ingenious, but even with that it is not easy to account for the attitudes.

In each corner of the pediment reclines a female figure which appears to be correctly identified as a personification of the locality where the central scene takes place; and for this reason the head of one of them, which is admirably preserved, is an interesting study of the manner in which Greek sculptors in such cases of personification sought to com-

bine human beauty of feature with an expression which suggests the nature of an animal. The degree in which these double elements are mixed varies in different personifications, or in the same personification under different circumstances. In the metopes of the Parthenon the majority of the centaurs retain nothing of beauty in their human features; but in two cases, not only is the face fairly well formed, but the expression is almost benignant. At Olympia the centaurs have the human element at a minimum. The Lapiths also have much less of it than their kinsmen of the Parthenon.

Besides the importance of the present volume of photographs to students of Greek art, there is much in it also for the architect. Two plates are given to the architecture of the Temple of Zeus, two to the Heraeum, one to the Philippeion. These are by Dr. Adler, and it is not necessary to say that they represent the best possible results.

A. S. MURRAY.

MR. SEYMOUR HADEN ON ETCHING.

Brighton: Aug. 29, 1879.

SINCE, in April last, Mr. Haden gave three lectures on the art of etching at the Royal Institution, he has lately published his "Notes" on his collection of etchings, lent by him to the Fine Art Society in Bond Street, which are intended to be illustrative of these lectures, together with an annotated and illustrated catalogue of the specimens exhibited of etcher's and painter-engraver's work, which he has included under the general title *About Etching*, in a new work exceedingly well got up, on fine paper, of a size to match the Burlington Fine Arts Club's catalogues, and after the example suggested by the illustrated edition of Mr. Ruskin's *Notes* on his Turner drawings, as a memorial of the examples of such masters' works as could best be reproduced.

As the substance of these fourteen "Notes" in their present form seems to be mostly included in the three lectures above alluded to, they perhaps scarcely call for any especial notice beyond what may be included in my remarks on the lectures themselves, as reported in the *Times* newspaper of April 12 last, which may be taken to be a truthful reflex of the lecturer's meaning, inasmuch as, if I am not mistaken, he has pronounced the report an "admirable résumé" of what he said, or intended should be said.

But first it may, perhaps, be as well to fortify myself against misconstruction or the accusation of unfairness in opposing any particular individual's views on art, and more especially so in the present case, as the lecturer seems to be rather extra-sensitive lest he should "have the wind taken out of his sails, and should provoke opposition"—both of which things, however, if he will excuse me for saying so, are the best which could happen to us all, as well as for the cause of art. Let us enquire, therefore, *in limine*, why artists, any more than authors, should be so universally sensitive or thin-skinned as not to be able to endure fair adverse criticism, and why they alone, of all men who court public opinion, should suppose they get scant justice done them. Yet such would seem to be the case, and one is really, therefore, led to the conclusion that artists are more in love with themselves and their opinions about art than they are with art itself, which they profess to worship; so that criticism is rapidly becoming, as it has been said, little else than "praise of different degrees," to the great detriment of art itself. True is the proverb, "the fear of man bringeth a snare," and we call this miserable

"fear of giving offence" love of art! The modern reviewer, it has been lately said, is too measly-mouthed, and scarcely dares to use plain words to convey his disapprobation; plain truth shocks our ears polite. If an adverse opinion should be even hinted at it is immediately and stupidly supposed to be connected with some personal motive, and so the lecturer or artist, "coddled and spoiled by saccharine criticism, resents the literal expression of the truth as a cruel wrong."

Or perhaps we may sometimes observe, under a specious plea of toleration of the opinions of others, or an openness and professed desire to have their ideas on art dissected, a curious latent vein or under-current of reflex self-consciousness which runs all through their expression or style of writing, and which leads us intuitively to suppose that they are, after all, thinking more about what people or the public will say about them than of art itself. All this is bad, but it is an evil which must be borne and left to time—"the nurse and breeder of all good"—to cure, as was remarked by Burke in his well-merited castigation of the art-critics of his day.

But to return from this really necessary and useful digression to my subject. Mr. Haden commences his lectures by giving us to understand that he considers himself no longer in a ditch like most of us; that he, at all events, has come into the open, and so has "formed independent opinions," which are to him "canons of art;" indeed, that he may possibly be considered as having revived an art—lost, as he says, to the world for 200 years—by his having accidentally discovered the key to a locked book; that he desires to be thought a scientific in preference to an artistic lecturer (though he will excuse us, perhaps, for not being able to discover much science, strictly so called, in these lectures); and, lastly, he admits that, notwithstanding all these qualifications, he may yet possibly have imbibed "some prejudices." It is with some of these, for the sake of an art of which I have some practical knowledge and a great love, that I proceed to make a few remarks.

One of Mr. Haden's "discoveries," it seems, is a canon which appears to us a truism as "old as the hills," or, at least, as the proverb "Poeta nascitur non fit"—viz., that study cannot create the artistic faculty. Then he objects to academic teaching because he thinks it must cramp the originating faculty. But why so? It is surely purely gratuitous and unfair to proscribe in a wholesale manner all such institutions as injurious to the creative faculty because the teachers in some of them may not be all we could wish.

Again, is it not a purely gratuitous assertion that "elaboration of detail is the absorption of time and the dissipation of originality?" It need not be so, and it will not do to under-rate the value of technical qualities of art because this over-elaboration is painfully felt in some of the works of our pre-Raphaelite artists, and pre-eminently so with their chief, Mr. Holman Hunt, while it is not felt at all in the wonderful and perfect elaboration of detail which we find in the work of such men as Ostade, or, to come down to our own day, in that of Meissonier, wherein all the breadth of Nature is preserved together with all that is necessary of the intricacy of her detail.

Again, Mr. Haden says, "To spend a year on a picture is to deprive it of the inestimable quality of *inception*"—by which we suppose he means of originality, or completeness, though it seems an odd expression. This, again, is a wholly gratuitous assertion, and conveys most erroneous and pernicious views to the young artist. We wonder what Lionardo da Vinci, Paul Veronese, or Tintoretto would say to such a narrow and circumscribed view of art and its

requirements! Why, the great misfortune of our modern art is that it is such *hurried art*, and scarcely ever has a year's or half-a-year's care bestowed upon it; it is getting to be a mere race with money-making, and there is scarcely a tithe of that time and thought bestowed upon any picture painted nowadays, which is nevertheless absolutely necessary to produce such pictures as those by the great masters we have named and others which will readily occur to the reader.

Sir Joshua Reynolds, I believe, spoke nothing but the truth when he said that these great pictures were not painted rapidly at all, nor until they had been thoroughly thought over and over and careful studies had been made of each part from the life. But these great men never let go their first mighty conceptions, and hence the completeness, the *oneness* of their pictures, looking as if they had been struck off with ease as though by some magic wand. The "sacred fire" did not "burn down" with them, as Mr. Haden supposes must be the case if their pictures took them a year to paint, and we think he would be surprised to learn the time that some of them spent over them. Lionardo, if we mistake not, is said to have spent the best part of his life in contemplating his *Last Supper*.

This fondness for rapid work lest thought and suggestiveness should evaporate we cannot but think may have been fostered by Mr. Haden's predilection for that fatal facility of turning off numbers of rough sketches on copper—clever enough in their way for producing a rapid effect to please the eye of the amateur, but dangerous enough as a guide to the professional artist or student, and which we are sure Mr. Haden, with his good taste, would hardly admit to be illustrative of that "learned simplicity" of which he speaks, and which constitutes the suggestiveness of good or great art. Sure we are that Rembrandt did not work in that way, and I doubt extremely whether he would have adopted the "continuous method" of biting the plate—as Mr. Haden calls it—had it been the practice in his day. The foreground objects would have been eaten too deep for his more thoughtful, delicate, and deliberate method of going to work.

While speaking of Mr. Haden's own etchings, one cannot avoid a passing regret that they miss the suggestiveness of life and motion, owing to the almost invariable absence of figures, especially of mankind. But this introduction of figures is a matter of peculiar difficulty, and pictures may be easily spoiled by an ill-judged introduction of figures in wrong places. Few artists excel in this difficult department of the art like Turner or Bewick, the *balance* and expression of the figures of the latter being quite admirable, while Turner, with not half his knowledge of drawing the human figure, knew quite well where they should appear in order to look natural, and so to enhance the value of his pictures. No one, of course, can do this effectively who has not a consummate knowledge of the structure, proportions, and movements of the human body, from a knowledge of the form and relative position of the bones and the attachments of the muscles which move them each in their prescribed directions and limits.

Mr. Haden says the "more lines the worse work." This, too, is a gratuitous statement, and may be true or not. When he penned that statement, he was probably thinking of the fewness or poverty of the lines in his hasty sketches, while he forgot the numbers and intricacy and variety of Rembrandt's, which, nevertheless, do not make his "work worse." Nor does it follow, so far as we can see, that the "greater the effort the less interesting the result." That, too, may or may not be the case according to the capacity or intelligence of the

workman, but to make such a statement as a general axiom or dogma is as great a prejudice as Sir Joshua Reynolds' maxim that every picture must contain a red tree or should be divided into spaces, each to be occupied by a certain proportion for light and a certain proportion for shade, three parts for warm colour and one for cool, and so forth. We entirely agree with Mr. Haden in what he says of the ruin which threatens art in its commercial aspect. Wealthy people with no knowledge of art (with whom this country swarms) will have costly pictures—the more they cost the better they are for them, no matter how carelessly they may be painted, so only that they are done by some fashionable painter of the hour, who has so much already on his hands that physically and mentally it is impossible for him to give his sitters or patrons any adequate return for the enormous prices he gets, but only hurried and slovenly and ill-considered work. The rich sitter or patron is delighted with his bargain, and more delighted still to think it should be known how much he has paid for it; and the poor artist becomes a rich and ruined man, or one of those *souls lost to art* spoken of by a celebrated writer of the day. We know no remedy for ignorance, vanity, and avarice, and we may add jealousy, those dire foes of art, but time.

"There are," says Burke, "in succession meteors of fashion which we see suddenly rise and as suddenly fall; with respect to these it is but policy that established professors should be silent, or, if obliged to speak, that what they say should be only an echo of the public voice. To stem the torrent of applause is impossible—to give even a candid opinion would be to incur the charge of envy, and therefore it would not be received as truth. The world must be left to find out its own errors, and when this happens, which always soon follows extravagant and improper praise, the object of former public admiration is frequently not only denied even its just claims, but is cruelly attacked with all the rage of disappointment and condemned never to raise its head again."

As to Mr. Haden's remarks on the practical department of etching in his concluding lecture, we confess we cannot quite see how the discovery of so simple a matter as the difference between the *sulcus* of the graver, the needle, and the mordant respectively need have required "long and accurate investigation," as the report states; any *tyro* can understand it in a few minutes, and the same may be said of the casts taken from the elevations of the ink, a "discovery" which need hardly, I think, be the "result of the application of a scientific method of investigation united with rare artistic gifts." It is hard, also, to believe that anyone could be so ignorant of the subject as to mistake mere *press scratches* on so soft a material as copper for *staves* of a plate, but, as Mr. Haden says that is the case, we suppose we must accept the statement, though we hope he will excuse us for saying that we fail to see any special "originality" such as he claims in these lectures, and of which he so bitterly complains that he has, in some particulars, been so unfairly deprived by a "recent cataloguer."

Most people ride their hobbies to death; the distinction which Mr. Haden creates between correct drawing and expressive drawing is open to much misunderstanding (*vid.* note viii., "About Etching"), and it does not follow that Mr. Ruskin is wrong in calling etching a blundering art because Ostade could etch a plate in quite a different style from Mr. Haden's rapid copper-plate effects, however full of suggestion he may believe them to be. No one has written so clearly on the different phases of art, its suggestiveness, its symbolism, its grotesque, as Mr. Ruskin, and he knew quite well what he meant when he used those words, "Etching a blundering art." Mr. Haden appears to see

a mystery in everything connected with etching. There is no more wonder in a suggestive sketch on copper with a needle than there is in a suggestive sketch with a pencil on paper, and there is nothing in either without selection and concentration. It does not follow that the one any more than the other is masterly because it is sketchy, as Mr. Haden says, or that, because it is intensely sketchy, it must therefore be all the fuller of successfully hidden mysteries and wonders, all being the result of the "labour of selection and omission of essentials and non-essentials." This appears to us nothing but the exaggerated language of the enthusiast. Even Mr. Ruskin himself is carried off his legs sometimes in his enthusiasm for Turner, and is said to have discovered beauties in his pictures which the artist himself never knew of, and I have myself been amused by reading half-a-page about the painting of a pink silk flag in a picture by Tintoretto, at Venice, which could satisfactorily have been disposed of in a couple of lines.

In note ix., "About Etching," where Mr. Haden tells us what good drawing is and what it is not, there seems to be rather a jumble of ideas about good, bad, and expressive drawing. He says that, in proportion as the etcher has arrived at a learned simplicity, his work is likely to be accounted a sketch, and, therefore, people will not look for good drawing in it—good drawing, according to Mr. Haden, not being "correct expression of form by a line or a series of lines exactly laid down," but the "correct representation of any object or series of objects as they appear in Nature properly balanced and harmonised," and so forth. Now how these things, these "planes and surfaces of objects, cubes, books, and tables," can be represented to us in relation to each other, otherwise than by "lines exactly laid down" (which, in his opinion, is not good drawing), he does not tell us. What he means, of course, is that they may not be naturally associated together though ever so correctly drawn. It does not follow that an "artist who has made an exact outline of the forms of certain material bodies" cannot draw them because "the ensemble of his work fails to convey an idea of their reality." The failure cannot proceed from the exact outline, but from the artist not understanding the laws of composition or association. It would be hard to say, when a "great master," mysteriously—"by a process thrown off by his brain—he knows not how—draws a hand with the thumb firmly planted on a table with a pressure which may be felt," that it is not done by means of "lines exactly laid down," any more than "work" can be in any other way done which "supposes reflection, knowledge, and power brought to bear on every stroke." When he speaks of "Rembrandt studying drawing through the medium of expression," he must mean that he found it more suited to his genius to study design or composition through the medium of expression. Rembrandt had no idea of refined form or grace of expression, otherwise than servilely or realistically; being a gross-minded man, he had it not in his composition. He had only expression and a subtle eye for light and colour in shadow. We can guess at what Mr. Haden means by his distinction between good and expressive and exact drawing, but loose language is apt to be misapprehended by the public at large.

One can understand men of different turns of mind and powers of sensation preferring different qualities in art, one preferring expression independently of fine drawing as in Rembrandt and Reynolds, another refined drawing as in Raffaele or Lionardo, another colour as in Rubens or Titian, though we may not look for a union of these qualities in any one artist, as Mr. Haden remarks.

After all, Nature knows nothing of these dis-

tinctions and subordinations of form to expression and of expression to form. Perfect form ought to be combined with perfect expression, as we see carried out in the ideal of Nature with prodigious skill in such works as *The Dying Gladiator* and the finest works of antiquity.

There is an anachronism which occurs in Mr. Haden's first lecture which has been omitted or suppressed in his "About Etching." He says, in speaking of the "causes which displaced etching at the time of the Commonwealth in the general debasement of art and the advent of the copyist engraver," that the

"engraver went to Vandyck when he had etched some twenty plates of his *Icons*, and said—'What is the use of your fine etchings now that the King is dead, collectors are fled, Hollar dying in prison, and there is no art? Let us do them for you; they will be good enough for the public (and they will put money in our pockets). Vandyck had intended to etch a hundred plates, but he yielded to the engravers.'"

Now, such a transaction could not have taken place, and if Mr. Haden had been aware of the facts of the case, and had been accurate in his dates, he could not have introduced the story even supposititiously or as a figure of speech, because it would not have served his purpose as an illustration to imagine an impossible event. Vandyck died several years before the King, viz., some time in December, I believe, in 1641, before Hollar was "dying in prison," and even before he was reduced to extreme poverty, and therefore before the prospect of his etchings coming to an end through his death could have affected Vandyck, had he been alive, or the engravers, one way or the other. Had Mr. Haden put the case supposititiously he would have said, "The engravers"—not "*went*," but "*probably would have gone*" to Vandyck, and said so-and-so; but he says, without indication of any metaphor, that the engravers actually "*went*" to Vandyck, and that Vandyck "*yielded*," not "*probably yielded*," to them. He tells us, too, in all sober earnestness, what Vandyck intended to do in the very same sentence. *Ex pede Herculem.*
R. WINN.

SOUTHWELL MINSTER.

THE first effects of a long correspondence which has recently been made public between Mr. William Morris, Secretary of the Society for the Protection of Ancient Buildings, and the Ecclesiastical Commissioners, concerning the restoration of Southwell Minster were apparent in the restitution of seats to the choir of that fine old church and in divine service being performed therein on the last Sunday in August. For years the choir has lain useless, stripped of its old fittings and unprovided with new ones. It may now be hoped that the projected works will soon be carried to a conclusion, and Southwell Church restored to its pristine beauty. The correspondence touches on two features of the building—the roof, and the stalls which have been remorselessly torn down. Mr. Christian justifies the latter point on Mr. Street's authority. All who know the chequered history of the collegiate church of Southwell will agree with Mr. Morris in deploping their removal. They were indeed of modern origin, much of them formed of composition, but they were in the very best style of Bernasconi's work, in harmony with the fourteenth-century organ screen; and their destruction obliterates, to say the least of it, a visible chapter in the history of the church, the history of the sixteen prebends which formed its chapter. In the impending reconstruction of the Church Establishment at Southwell under an episcopal head more stalls will be required. Even if these should be of better workmanship, the sense of continuity with a past reaching to Saxon Christianity will be

wholly cut away from them. The roofs of the Minster have for the present fortunately escaped, but they also are threatened. It is to be earnestly hoped that the Ecclesiastical Commissioners will most thoroughly look into the matter before the so-called "restorer's" touch is suffered to interfere with the existing arrangement. No one can say what the original ceiling of the nave was; this is admitted on all hands. The flat oaken roofs of the nave and transepts were erected in 1711, after a great fire, are in excellent preservation, and are compared by Mr. Morris with the flat roofs of Gloucester and St. Albans. He adds (which is indisputable) that they are "broad and simple in design, probably unique," and that it is only proposed to destroy them in order "to add one more to the many imitations of ancient roofs which have of late years been so freely produced."

We would suggest a compromise which would violate no architectural proprieties, save much useless expense, and please both parties in this hotly-debated question. Let the inner ceilings remain as they are, and the outer, low-pitched roofs (which are not watertight) be replaced by roofs of higher pitch running up to the original level of the old ones still shown on the central tower, some fourteen feet above the present roof ridge. Curiously enough, both parties in the correspondence have entirely lost sight of the characteristic wooden spires covered with lead which capped the two western towers and the Chapter House until the beginning of the present century. A print of them may be seen in Dickenson's (Rastall's) *History of Southwell* (1801). The high-pitched roof which Mr. Christian contemplates would be absurd without these features, which are essentially Norman, and which would render Southwell unique among English churches, while the retention of the inner ceilings would gratify all but architectural theorists. With high-pitched roofs, Norman spirelets, and the existing ceilings, Southwell Church might once more (as James I. said of it) "jostle with any kirk in Christendom."

NOTES ON ART AND ARCHAEOLOGY.

THE picture called *The Evening of the Battle of Waterloo*, by Ernest Crofts, which excited so much interest at the last exhibition of the Royal Academy, has been bought by the Liverpool Corporation for the Walker Art Gallery for £630.

THE autumn exhibition of the Royal Institution, Manchester, is at least of average excellence. Many of the more important pictures have already passed the critical ordeal of the metropolitan galleries. Among other notable pictures there are the *Orpheus and Eurydice* by Watts; *The Procession of the Sacred Bull Apis*, by F. A. Bridgman; *The Widow's Acre*, by G. H. Boughton; *Blossom*, by Basil Bradley; *Christ Washing Peter's Feet*, by Madox-Brown; *Speak Low, my Lute*, by Alfred Elmore; *La Famille D.*, by Fantin; a replica of *Venus's Looking-glass*, by Burne Jones; *A Member of the Long Parliament*, by J. Pettie; *Vale of Llanrwst*, by J. Knight; *The Knight and his Daughter*, by Sir C. Lindsey; *Mariana*, by H. O'Neil; *Lilies, Oleanders, and the Pink*, by G. A. Storey; and *The Hammock*, by Tissot. There are also characteristic examples of J. D. Watson, A. H. Marsh, W. B. Morris, &c. The contributions of the local artists are not so numerous as might have been expected, but Messrs. Partridge, Anderson Hague, Winkfield, and other members of what is sometimes vaguely styled the Manchester school send evidences of careful and conscientious work.

L'Art states that the next winter exhibition

of the Grosvenor Gallery, which will open in January 1880, will be divided into two sections, the first being devoted to contemporary water-colour painting, and the second to sketches and studies in black and white, contributed by Messrs. Burne Jones, Watts, Poynter, Legros, W. B. Richmond, and Sir Frederick Leighton. There will be no exhibition of drawings by old masters.

MR. W. J. LINTON will publish shortly with Messrs. Lee and Shepard *Some Practical Hints on Wood-Engraving for the Instruction of Reviewers and the Public*.

MESSRS. FEUARDENT AND Co., of New York, have on exhibition the collection of ancient coins, jewels, and pottery brought chiefly from Cyrenaica by Lieut. Henry H. Gorrington, who is shortly to start for Egypt for the purpose of taking back to the United States the anxiously-expected obelisk.

THE Bordin prize of 3,000 frs. has been awarded to M. Eugène Müntz, by the French Academy, for his work entitled *Les Arts à la Cour des Papes*, which has been already noticed in these columns.

A GRAND historical picture by Paul Delaroche, representing the conquerors of the Bastille carrying its keys to the Hôtel de Ville, is to be placed in the new Hôtel de Ville when it is finished. It has always belonged to the city, but has never before been suitably exhibited.

By the death of Amédée de Noé—universally known by his pseudonym of "Cham"—which occurred on the 6th inst., contemporary French art has lost one of its most characteristic figures. De Noé was the son of the Comte de Noé, and was born in 1819. He chose painting for his profession, and studied under Paul Delaroche, and afterwards under Charlet, who exercised a great influence on the development of his genius. His first caricatures were published in 1842 under the famous pseudonym; and since then he has contributed to a host of almanacs, albums, &c., and above all to *Charivari*, with which his name will ever be associated, an immense number of comic designs, most of which have been republished in a collected form. We hope to find another opportunity of characterising his talent and life-work.

M. LOUIS DORCIÈRE, the Swiss sculptor, died recently at Geneva at the age of seventy-four.

THE French Government has sent M. Homolle to Delos to continue the excavations commenced there some time since; and two members of the French School of Athens, MM. Girard and Martha, have been entrusted with missions to Samos and Naxos respectively.

AN exhibition of the prize designs for the stained-glass windows of Orleans Cathedral is now open at the Ecole des Beaux-Arts. The first prize was awarded to M. Lorin, of Chartres; the second to MM. Léon Lefèvre and Georges Bardon; and the third to M. Bazin.

ROSA BONHEUR has just presented to the Spanish Government a life-sized painting of a lion, which is to be placed in the Madrid Gallery, despite the rule prohibiting the exhibition of the works of living artists.

ON the 25th inst. a large gathering of archaeologists is expected at Pompeii to celebrate the destruction of that city. Surely this is the climax of the prevailing rage for centenaries. The event really occurred in August, but the great heat rendered it advisable to put off the festival till this month. Several fresh excavations are to be made on the occasion.

SOME caverns of prehistoric times have been

discovered near Stramberg in Moravia. The objects which they contained are said to prove beyond a doubt that these caverns were inhabited by man in the most remote ages, contemporaneously with the mammoth and cave bear.

A DICTIONARY of Danish artists, *Dansk Konstner-lexikon*, of Philip Weilbach, has just been published by the firm of Fred. Høst, of Copenhagen. Very few Danish artists beyond the two or three of celebrated name are known outside their own country. This dictionary, which accords somewhat long biographies to the more distinguished artists, is therefore likely to prove of service, especially if it be translated into French, by introducing new names into our text-books of art.

A FOURTH edition of Burekhardt's *Cicerone* has just been published by E. A. Seemann, of Leipzig. It is revised and edited by Dr. W. Bode, who has added to it much knowledge gained by himself.

L'Art has reduced its price for the last two weeks from three to two shillings, giving the same amount of letterpress and illustration. The current number contains many excellent reproductions from artists' sketches for their pictures in the Royal Academy and Grosvenor Gallery, and a large etching by L'huillier from J. D. Linton's portrait called *Valentine*.

WE have received from the publishers, Messrs. Williams and Norgate, the third number of *The Etcher*, and it does not grow worse as it grows older. We marvel, however, that the publishers of a three-and-sixpenny magazine, almost all devoted to its three illustrations, should send out their periodical without careful guarding of the etchings it contains and for which it exists. Why not follow the example of *L'Art* in this matter? That bulky and artistic serial always comes to you carefully packed. Boards are absolutely needed to preserve the etchings. We commend this matter to publisher, proprietor, or editor—to whomsoever it most concerns. Of the three prints issued this month, one of the most noticeable is the *Dordrecht*. It is the work of an accomplished Dutch gentleman, Storm van 's Gravesande, and it gives, as with the needle of one who knows the scene familiarly, the misty sunshine or sunshiny mist of the low-lying town and the river. The text appended is historical, but in the historical text there might have been made mention, not only of the names of the Dutch artists born at Dort, but of the great association which Dort has with the pictures of the Dutch school by reason of its having been so favourite a theme with the seventeenth-century artists. Mr. W. P. Crooke's *Bruges* is cold but painstaking. Mr. Urwick is the third etcher contributing to the present number, and his subject, *The North Bridge, Edinburgh*, albeit demanding somewhat more of depth of shade and brilliance of light than are here discoverable, is yet poetically treated. There is of course no city view in Europe which will inspire a man if not the views from the southern side of the city of Edinburgh. Nothing that can be beheld is more massive or more gloomy, or more provocative of the movement of the imagination; and Mr. Ruskin's famous contrast between Edinburgh and Verona should not have been wholly to the advantage of Verona, magnificent as is Verona and exquisite and privileged its site. We note that out of the three etchings in this month's *Etcher* not one is a figure subject. This is surely a mistake.

THE "Contemporary Artist" illustrated in the *Portfolio* this month is Michael Munkacsy, after whom we have an etching by W. Unger called *Home from School*—three dirty little

urchins waiting for something to eat from their toil-worn mother. A short sketch of Munkacsy's eventful life accompanies the illustration. Mr. Lang in his ninth chapter gives us a "General View of Oxford," which he regards as "a microcosm of English intellectual life." A distant view of Oxford from one of Brunet-Debaine's somewhat expressionless drawings accompanies the text. Mr. P. G. Hamerton in his "Notes on Aesthetics" points out the reasons why Right and Left are not indifferent in art, and sums up his conclusions in two rules, which he states thus:—"1. Whenever there is an issue from the picture along which the imagination of the spectator will be enticed to travel, as, for instance, an opening to the distance in a landscape, it ought to be, if possible, to the spectator's right." "2. Whenever there is a large mass which blocks up the composition, it ought to be, if possible, on the spectator's left." It is curious to note how very generally these rules have been followed by artists, though probably without any scientific purpose in so doing, but merely from an instinctive sense of orderly arrangement. This is the first time, strange to say, that they have ever been formulated in words.

The *Gazette des Beaux-Arts* opens with a fourth article on the drawings by old masters exhibited at the Ecole des Beaux-Arts, illustrated by a number of reproductions from drawings by Watteau, Boucher, Chardin, and other masters of the French school. M. Lefort, who several years ago wrote at some length on Murillo, now deals with Velasquez, of whom also he offers a comprehensive study. An etching by Masson from the well-known picture, *Los Borrachos*, and one or two woodcuts are given in illustration of the text of this second article. The other articles of the number are on "The Gallery of Portraits of Du Plessis-Mornay in the Château de Saumer," a learned historical critique by M. B. Fillon; the Ceramic Museum at Sèvres, a last article by M. A. Darcel; "Baptismal Fonts at Cadenet," by M. Trabaud; and an interesting account of the Belgian landscape painter, Hippolyte Boulenger, whose early poverty, hard-won success, and sad death when fame was just attained are related by M. Camille Lemonnier in a somewhat sensational style.

The *Zeitschrift für bildende Kunst* gives as frontispiece this month an etching by Krauskopf from a charming picture of the Madonna and Child by Gabriel Max. An excellent sketch of Max's artistic career is likewise contributed by Friedrich Pecht. He calls it "Eine Charakteristik," and it really gives an excellent idea of the distinctive individuality of this remarkable painter's work. The other articles of the number treat of "The Picture Collections in Anhalt," "Doric at the Time of the Renaissance," the Hamburg loan exhibition of paintings and drawings, and the new Industrial Museum (*Kunstgewerbehaus*) at Munich.

The *American Antiquarian*. Edited by the Rev. Stephen D. Peet. (Cleveland, Ohio.) We have received the third number of this Transatlantic quarterly journal devoted to early American history, ethnology, and archaeology. It is yet in its infancy, but gives promise of becoming an important addition to the literature of these subjects. The principal articles in this number treat of "Native American Architecture," "The Phonetic Elements in American Languages," and "The Inscribed Stone of Grave Creek Mound." Among the foreign correspondence are two letters from Mr. Sayce, who warmly commends the objects of the new magazine.

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